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Cove

Wall Collage, Shiraz, Iran. Photograph by Alfredo Testoni (see page 16)

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Here and There

New programs, especially those in the field of economic and social affairs and technical cooperation, will boost PAU spending to a record level in the fiscal year beginning July 1. The new budget for the PAU, approved by the OAS Council February 15, totals \$9,775,000. This includes an appropriation of nearly \$300,000 for the Inter-American Defense Board. Last year's total budget was \$8,323,382.

■ Honduras was the first nation to receive a loan from the International Development Association—a \$9,000,000 credit for highway development, on unusually liberal terms. The credit, announced in May, will be repayable in any convertible currency and is interest-free; it carries only a 0.75 per cent annual service charge on amounts withdrawn and outstanding. It is for fifty years, with none of the principal falling due for ten years.

The Development Association, established last September as an independent affiliate of the International Bank for Reconstruction and Development, will specialize in such unconventional financing of worthy development projects for which regular bank financing would be too expensive.

The Inter-American Development Bank is also aiding in the Honduran highway program with a \$2,250,000 loan and a \$250,000 grant. Total cost is estimated at \$13,500,000. The roads to be built will provide a direct connection between Puerto Cortés on the Caribbean and El Salvador and southern Guatemala.

■ Who best deserved the new \$10,000 Prix International des Editeurs for the work of a mature author whose merits haven't been fully recognized? A group of publishers from several countries debated the question for two days in Majorca recently, and after five votes split the prize between Samuel Beckett of Ireland and Jorge Luis Borges of Argentina.

■ In Buenos Aires, the Argentine Society of Writers has announced the winners of its literary contest. Saúl Yurkiovich's "Pablo Pájaro [Paul the Bird]" took top honors in the Fernández Moreno poetry competition; Jorge Calvetti's "El Miedo Inmortal [Immortal Fear]" won the Rojas Paz prize for stories; and Adolfo Fernández de Obieta captured the Alfredo A. Bianchi essay prize with "Experiencias con el Tiempo en el Arte Contemporáneo [Experiments With Time in Contemporary Art]."

■ Twelve women known for their social welfare and public health work with the handicapped and the underprivileged in a dozen Latin American countries arrived in Washington in May for a twomonth study trip to see activities in their specialties in the United States, under the cultural exchange program of the Department of State. ELLIOTT B. ROBERTS

and the

What PEOPLE THEY RAISE in Concepción! What faith they have—or is it fatalism? In the winter month of June, 1960, saddened by losses and bereavements, they dug into the ruins of their city to rebuild it for the sixth time in four troubled centuries. Concepción suffered destruction in the earthquakes of 1570, 1730, 1751, and 1835. It also took a bad beating just twenty-one years ago. Now it had suffered again—one of the severest blows of all. Many of its 120,000 people were homeless. But they will rebuild Concepción once again!

The same violence, or worse, beset other cities of southern Chile—Valdivia, Puerto Montt, and smaller towns. But there was little panic. The people of Chile take their earthquakes with a certain resignation born of experience. They have seen such havoc before, and they will see it again. They saw havoc in those days of May, beginning with moderate tremors on the morning of Saturday the twenty-first, and reaching a horrible climax by midafternoon of the next day, a feast Sunday.

Bursting rock layers twenty miles or deeper in the earth had shaken things hard enough to trigger subsidence of the ground, to stir pockets of molten lava and hot gases under Chile's volcanoes and jar loose the rock seals in their vents, to heave up the sea bottom to generate tidal waves in the Pacific, and to splinter man's structures.

The country became a shambles, with transportation and communications cut, mountains scarred by land-slides, dammed rivers poised to release floods over the rubble, old volcanoes sprung to life over the broken landscape. The beautiful Lake District was devastated. Cities and villages became ruins; more than a hundred thousand houses needed to be rebuilt. Water supplies, sanitary facilities, power—all were lost. Food was soon gone. Waterfront areas fell before tidal waves that broke seawalls and took hundreds of victims before traveling to the distant shores of Hawaii, the Philippines, and Japan to do further harm. The toll of the dead in Chile, when all were counted, mounted into the thousands.

One bright note was the speed with which a sympathetic world organized relief efforts, clogging every landing place with mercy planes. But Chile, not a wealthy nation, faces a bill of over half a billion dollars, just to get the stricken communities back on their feet.

Why do the rocks burst?

It is a matter of growing pains. Our old earth stretches and deforms its rock layers at a rate too fast for them to reshape themselves quietly. The sudden shudder of their breaking is the earthquake. Scientists are not sure whether the earth is growing bigger and stretching its crustal rocks, or shrinking to wrinkle them like dried apple skins. In any case there are many reasons for the squeezing and twisting of the rocks that causes such trouble.

Chemical and radioactive reactions melt the interior materials, causing pressure against the overlying rocks. Volcanoes break out, as Parícutin did in a Mexican cornfield in 1943, piling mountains of lava in new places on the earth's crust. Most important may be the weight of earth material moved from place to place by the rushing waters of rivers. Mountain ledges are cracked by freezing and warming, and wear away under the chemical action of water, the blast of blowing sand, and the grinding of glacier ice. Great gorges like those intersecting the ranges of the Andes are the voids left after the rivers have carried the silt and gravel to the sea. This happens slowly, but there is all the time in the world, and after millions of years the weight of material becomes very great. The Mississippi River carries to the Gulf of Mexico so much solid matter that nearly two square miles of new land are added to the delta each year where the sea once tossed.

Such forces bend the crust. Perhaps that is what happened in the Mississippi Valley a century and a half ago, when hundreds of square miles of land near New Madrid, Missouri, sank ten to fifteen feet during North America's strongest known earthquake. A large new lake now named Reelfoot was the result.

Sinking in some places causes bulging in others, pushing up the land to make new mountains. Later, after erosion, the worn-down ranges become lighter and are lifted still more by subterranean pressures. The surface of the earth is slowly but irresistibly being reshaped in new mountains and valleys, continental highlands, and sea depths. The Andes of Chile and the offshore Pacific Ocean depths show us the results. Unfortunately the growth of the Andes is too fast for quiet reshaping of their basic rocks, so they become overstressed and snap from time to time.

Such breaking takes place along zones of weakness called faults. One side of the rock moves past the other, sideways or up or down, sliding and grinding along the fault until the tension is released. The rock then comes to rest in its new position, to stay until tension is built up again.

Some faults can be seen on the ground, and they tell

CAPT. ELLIOTT B. ROBERTS, U.S. Coast and Geodetic Survey (Retired), is now assistant director for research and development of the Coast and Geodetic Survey. He is the author of some seventy-five scientific papers and articles, and is now working on a young people's book about earthquakes. He has invented the Roberts Radio Current Meter and other oceanographic instruments. He has been U.S. delegate to scientific congresses of the Pan American Institute of Geography and History, the International Union of Geodesy and Geophysics, and other organizations.

Earth SHOOK

us surprising things about earthquake motions and our changing earth. In the California earthquake of 1906 the horizontal slipping of the ground along the San Andreas Fault amounted to twenty-one feet in places. Two mountains near San Francisco moved ten feet farther apart at one stroke. Roads, fences, rows of orchard trees—all were offset in broken lines where they lay across the fault. The motion completely severed a man's walkway, where it led from his front porch to the road! Such movements have been repeated so many times in the ages of the earth that places once together have moved three hundred and fifty miles apart, but this took perhaps one hundred million years. Perhaps the greatest known im-

pulsive fault slipping, this time vertical, occurred in 1899 in Yakutat Bay, Alaska, when the shores leaped forty-seven feet out of the water in one jump!

Many old faults can be found by travelers in the Andes. Some of these may be offshoots of the fault, or fault system, responsible for the 1960 earthquakes. This seems to be a major zone of crustal weakness sloping upward from somewhere deep under the heart of the continent, and reaching the surface under the sea west of the coast. Earthquakes identified with this zone have occurred as deep as four hundred miles under the Andes or the plains farther east. The whole region seems to be under some sort of pressure that impels parts of the western rim of

Ground surface here was unbroken before seismological disturbance caused twenty-one-foot vertical faulting. Fairview Peak, Nevada, 1954





Pattern of earthquake zones encircles the globe. Dark shading indicates areas where major earthquakes occur, light shading, areas affected by other severe earthquakes. Map compiled by N. H. Heck, U.S. Coast and Geodetic Survey, 1934

the continent to rise to great heights. The spectacular Andes, gaunt and jagged, are growing upward faster than the processes of erosion can wear them down.

The series of earthquakes of that Saturday and Sunday last year has seldom been matched in history. Saturday's opening shock rated 7.5 on the Gutenberg-Richter scale of magnitudes, a measure of energy release indicated by the size of the markings on a recording instrument. Each whole number of the scale represents sixty-two times the energy at the next lower whole number. This was itself no small shock. Sunday's quakes started at 6.5 and worked up after one of the most remarkable one-day series on record to an afternoon jolt rated at 8.5, not far from the greatest on record!

Earthquakes of magnitude 8.9, the greatest in the period of modern instrumental studies, have been recorded twice. One was on January 31, 1906, off the coast of northern Ecuador; the other was also an undersea shock, east of Japan on March 2, 1933. Neither was near enough to population centers to leave a heavy toll of dead and injured. The great Assam upheaval of August 15, 1950, rated at 8.7, seemed to tear the Himalayan mountains apart. It triggered landslides which dammed rivers and formed lakes which later broke out and flooded large plantation areas. The California shock of 1906, centering

on the San Andreas Fault and tremendously damaging to the city of San Francisco, is estimated to have had a magnitude of 8.2, somewhat lower than that of the Chilean shock.

Earthquakes of top magnitudes release some twelve thousand times the energy of the Hiroshima-type atomic bomb, but their ground effects are more pronounced by perhaps a million times, for they send out most of their energy in earth vibrations whereas but a small part of the bomb energy, even in underground explosions, goes into the earth itself.

Because earthquakes are generated in regions so inaccessible and unknown to man, scientists have found no way to predict them individually. Their frequency in different areas is, however, well established through years of observation and study. A surprising conclusion is that no place on earth is perfectly free of such danger, even where no shocks have ever been known. The case of Charleston, South Carolina, illustrates this. One of North America's strongest earthquakes occurred there in 1886 in an area believed then to be free of any but very slight tremors.

The world pattern of earthquake activity is extremely complex. The greatest zone almost encircles the Pacific basin, outlining one of the most remarkable regions of high mountain ranges and nearby deep ocean trenches to be found anywhere. It includes the American west coasts, Alaska, Japan, and an extension southeastward to New Zealand. This vast curving zone spawns a large share of the great earthquakes of the world. Chile lies on its southeast extremity. A major offshoot of this circum-Pacific zone extends westward through southern Asia, the Middle East, and the Mediterranean area. Smaller zones and local danger spots abound, such as the West Indies region.

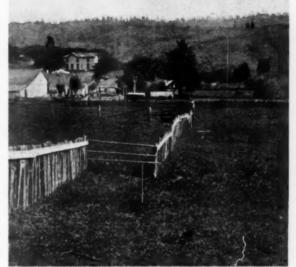
The best-remembered earthquakes of history are those that laid waste large cities and killed many people. Early history is replete with stories of great shocks, but statistics are generally vague or lacking. Perhaps the largest toll was at Calcutta, India, where 300,000 died in 1737. In the twentieth century alone more than 580,000 lives have been lost, largely due to man's ignorance or carelessness in building his houses. He has long made them weak, so they collapse, often with people asleep inside, or inflammable, so fires can rage unchecked, with water unavailable because of broken pipes.

Earthquakes, which cannot even be predicted, can certainly not be prevented. Man's only hope is to protect himself from the fall of buildings and other structures. They must be strong. But how do we do this?

The answers must come from experience, good judgment, study, experiment, and engineering development. In 1908 the ruins of Messina, Italy, were examined by a Japanese engineer who hoped to learn the lessons coming from the loss of 100,000 victims of falling and flaming buildings. They had been weak buildings anyway, and the streets were too narrow to afford escape or rescue efforts. But the problems of the two countries were too different, and he could do little to help Japan

Wooden framework withstood shock, concrete walls of same structure cracked and broke. Valdivia, May 1960





1906 earthquake produced this offset in fence along San Andreas Fault in California

avoid the Tokyo disaster of 1923, which destroyed an unbelievable 576,000 buildings in an earthquake and fire that took almost another 100,000 humans and left half as many more missing.

The effort of that Japanese engineer may well have signified the world start of earthquake engineering, whereby man tries to develop construction designs that will resist the forces of earthquake motions. From that small beginning there has now grown a substantial international effort in earthquake engineering. Japan has an Earthquake Research Institute, with engineers and scientists hard at work studying the characteristics of earth-

Ruined tower, church of Río Bueno, Chile, May 1960, shows effect of shock on complex structural design



quakes and their ground motions, and of the buildings they hope to make safe from collapse. In the United States the Earthquake Engineering Research Institute employs the volunteer services of a number of California earthquake specialists to the same end. The work is furthered by the United States Coast and Geodetic Survey, which operates special instruments for the observation and study of the ground motions characteristic of destructive earthquakes. Similar studies have been carried out by the Seismological Institute of the University of Chile, at Santiago, with the collaboration of local engineers. Engineers in a few other countries, including Mexico, have been interested in doing related theoretical work. Twice a World Conference on Earthquake Engineering has been held, the first at Berkeley, California, in 1956, and the other at Tokyo in 1960, where experts and researchers delivered lectures and discussed what they had learned of the problem.

In such ways much practical knowledge has been gained, but the basic engineering problems are not easy. No one can yet foretell what ground motions can be expected of earthquakes. Not only are they chaotic; their distribution is uncertain as well. Near the centers of the shocks the motions may be almost as great as the fault displacements causing them. Farther away they are smaller, but it depends on the ground itself. In pockets of alluvium deposit, such as sand and gravel, the motion may be amplified to an amount five times that of nearby solid rocks. In water-soaked ground like that underlying Mexico City the amplification may be even ten times! Moreover, such magnified ground waves usually shake buildings in time with their natural swaying tendencies, causing them to sway in wild response, suffering and collapsing at the worst.

Earthquake engineering suffers the difficulties of slow collection of basic data, of chaotic ground motions that defy systematic analysis, and of little-known dynamic stresses in large structures—difficult to predict and diffi-

Long crack in San Joaquin Valley, California, is San Andreas Fault, seen from the air, looking north



cult to analyze after construction. No one believes that the entire technical problem will be completely solved in the near future.

There are nevertheless many practical things that can be done without elaborate engineering solutions. Experience tells us that tall business buildings with well-designed steel frames are practically safe from collapse. Common sense tells us that they are safest when designed in simple geometric form to permit simple swaying without internal violence. A slender tower rising out of a low spreading building, for instance, would present serious problems at the junction points where differing modes of vibration could create excessive stresses.

Oddly enough, while strong sway bracing is necessary in tall buildings, there must be flexibility of the structure as a whole, so it may give way to the irresistible motions of the earthquake. A building made too stiff will inevitably break its braces.

Among the more interesting structures that went through the earthquakes in Chile were the steel-frame chemistry and engineering buildings of the University of Concepción. These buildings survived, but their first-floor diagonal steel braces were fractured, leaving them flexible enough to respond to the ground motions.

U.S. engineer K. V. Steinbrugge, after visiting the devastated areas in 1960, reported the May earthquakes to have been the best possible laboratory test of building methods. Modern buildings of poor design or construction failed. The existence of such buildings indicated lack of proper enforcement of building codes in some instances. On the other hand, well-built structures suffered slight damage in general. Mr. Steinbrugge believed that many lessons were presented by the tragedy, for those who would learn.

Among the obvious and simple truths long accepted by engineers is the need to anchor brickwork or masonry details strongly to the frame of a building. Especially dangerous are unstable or loosely connected details such as parapet walls, slender chimneys, or roof tiles that may fall on pedestrians or people leaving the building.

Lower buildings present less of a problem, and can be made much more rigid. Strong frames and construction details are necessary. Unframed brick or block construction is quite unsafe in earthquake areas, houses of such weakness having been the cause of hundreds of thousands of deaths through the years in primitive countries. Well fastened wood-frame houses of not over two or three stories are flexible and ordinarily present no special hazard other than that of falling plaster and small objects, or the bricks from broken chimneys.

Concepción and the other broken cities will be rebuilt. The earthquake scientists and construction engineers of Chile, helped by visiting teams of U.S. and Japanese specialists who hastened there soon after the quakes had quieted down, will spot the most dangerous areas, select the most promising building types, and proceed with new confidence, using steel frames and up-to-date techniques, to try to outwit this one of Nature's violent moods. Who knows—perhaps the people of Concepción have seen their last great earthquake tragedy, after all!



Geoffrey Waddington conducts Canadian Broadcasting Corporation Symphony Orchestra in one of Inter-American Music Festival concerts

New Music of the Americas

GILBERT CHASE

THE INTER-AMERICAN Music Festivals held in Washington, D.C., in 1958 and again this year have made a great contribution to the encouragement of music in the Americas. Unlike some famous festivals that primarily honor an established composer, a great performer, or a particular type of composition, this series has as its principal aim to give new music of the Americas a chance to be heard—and, of course, a chance for audiences to hear it. Successful performance of a work at such a gathering

can bring to public notice a young composer who might otherwise have remained virtually unknown for a long time. The Second Festival, organized by the Inter-American Music Council under the auspices of the Pan American Union, lived up to this aim in statistically resounding fashion: twenty-four world premières and twelve first performances in the United States of works by more than thirty composers were featured in the eleven concerts. Participating were five orchestras, seven conductors, and ten soloists from eight countries. Guillermo Espinosa of Colombia, Chief of the PAU Music Division, served as General Music Director. Mrs. John F. Kennedy, wife of the President, was Honorary Chairman.

More important than numerical statistics are the artistic achievements of the Festival. What, then, did it accomplish? To begin with the most positive element, there

GILBERT CHASE is president of the Inter-American Music Council, a non-profit organization that seeks to promote the interchange of works, performers, and general information in all fields of music in the Americas. Now a music professor at Newcomb College of Tulane University, New Orleans, he has served as U.S. cultural attaché in Brussels.



Mexican Madrigal Chorus, directed by Luis Sandi, sings in PAU Hall of the Americas

was unanimous agreement that Alberto Ginastera of Argentina emerged from the Festival as "one of the giants of music in our time" (to quote from an article by Paul Hume in The Washington Post). This is not simply one man's opinion, but represents the consensus of the critics. Irving Lowens, writing in The Evening Star, said, "the Argentine composer conclusively demonstrated that he is one of the major creators of our day." For my part, having hailed Ginastera as the rising luminary of Latin American music in an article published in The Musical Quarterly in 1957, I felt that my faith in this composer's creative achievements had been fully justified by the extraordinary quality of the two important works that received their world premières at the Festival: the Concerto for Piano and Orchestra (commissioned by the Koussevitzky Foundation) and the Cantata for Magic America (commissioned by the Fromm Foundation). Each of these works, incidentally, also served to reveal remarkable performing talents from Latin America: the young Brazilian pianist João Carlos Martins gave an astounding interpretation as soloist in the Concerto, overcoming its immense difficulties with amazing mastery; and the Uruguayan soprano Raquel Adonaylo, making her debut in the United States, sang her no less difficult part in the Cantata with tremendous temperament and vocal virtuosity.

Ginastera's Piano Concerto is in four movements. The first, Cadenza e varianti, begins with a cadenza followed by ten variations and a coda. The second, a Scherzo allucinante, is in symmetrical sectional form with five parts: A B C B A, known as the "arch form"; it is the most original and (at first hearing) the most effective movement of the concerto. The third movement, Adagissimo, is in three-part song form; and the last, Toccata concertante, is in rondo form with nine sections, extremely energetic and with strongly marked rhythm, in Ginastera's best "barbaric" manner. The work was performed by the National Symphony Orchestra under the direction of Howard Mitchell.

The Cantata for Magic America, which closed the Festival with a thrilling climax, is a work in six parts for dramatic soprano and percussion orchestra, based on

poems compiled by early Spanish chroniclers from traditional Mayan, Aztec, and Inca sources. It evokes the symbolic interpretation of the mysteries of Nature, the sense of grandeur, of primitive valor, and of premonition, that are embodied in these indigenous poems of America. The formidable array of percussion instruments, including indigenous and exotic as well as conventional elements-ranging from bongo drums, Oriental gongs, and matching sets of gourds to kettle drums, piano, and celeste-is used with great skill, both for producing powerful dramatic effects and for evoking the primitive magical moods of the poetry. Howard Mitchell conducted the ensemble with a sure hand, and the soloist, Raquel Adonaylo, gave a splendid performance that drew a prolonged ovation.

Another result of the Festival that I believe is clear is the definite affirmation of the creative stature of certain composers who were born in the 1920's and whose development has been watched with keen interest by those of us concerned with musical trends in Latin America. I refer particularly to Aurelio de la Vega of Cuba (born in 1925), Héctor Tosar of Uruguay (born in 1923), Fabio González-Zuleta of Colombia (born in 1920), Gustavo Becerra of Chile (born in 1925), and Celso Garrido-Lecca of Peru (born in 1926). It is true that de la Vega obtained a resounding success at the First Inter-American Music Festival, with his First String Quartet, a work which, since it was introduced there, has received some sixty performances all over the world. But the Second Festival served to confirm his stature as a composer in the symphonic medium, with his Symphony in Four Parts, performed in the final concert by the National Symphony Orchestra of Washington. Its four parts are: Overture (allegro), Hymn (adagio), Ostinato (allegro), and Toccata (allegro vigoroso). Commissioned by Dr. Inocente Palacios, this was de la Vega's first symphony (apart from earlier attempts that he has discarded). Written in the twelve-tone or serial technique, this work is remarkable for its combination of structural clarity, sonorous appeal, and consistently sustained interest. I agree with Irving Lowens that this work "was one of the strongest heard in the Festival."



Argentine composer Alberto Ginastera (left) and Uruguayan soprano Raquel Adonaylo with National Symphony conductor Howard Mitchell



Conductor Mitchell congratulates Uruguayan composer-pianist Héctor Tosar on his performance of his own Sinfonía Concertante

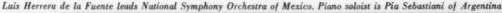
Héctor Tosar made an excellent impression at the First Festival in 1958 with his Second Symphony for Strings, and this was confirmed by his Sinfonia Concertante for piano and orchestra in three movements, performed for the first time in the United States at the closing concert of the present Festival, with the composer at the piano. Actually, this work does not represent Tosar's most recent writing, for two of the three movements were written some years ago. The most recent of the three movements is the second, Tema e variazoni, which I also found to be the most interesting in its varied dialogue between piano and orchestra, marked by alternating lyrical and rhythmically complex passages.

Fabio González-Zuleta of Colombia, although older than others in this age group, has hitherto been less known because most of his important work has been done during the past few years. He was represented in the Festival by two admirable works, the Symphony No. 3 in one movement, and the Abstract Quintet for woodwind quintet (both commissioned by Guillermo Espinosa). I was particularly impressed by the symphony, which in addition to being concise was inventive and well-proportioned, avoiding the clichés of symphonic rhetoric and achieving a musical speech that was contemporary without being outré.

I first became acquainted with the music of Celso Garrido-Lecca in 1956, when I heard his incidental music for a dramatic performance given by the Catholic University Theatre in Santiago, Chile. Although a native of Peru, this young composer studied in Chile, where he now resides. One of the first to cultivate twelve-tone writing, he has continued to use this technique with excellent results. He too was represented by both a symphony and a chamber-music work. His Symphony in one movement (commissioned by the Edwin Fleisher Music Collection of Philadelphia) opened the Festival, and his Divertimento for woodwind quintet was played by the Philadelphia Woodwind Quintet. The symphony revealed a new talent that must be reckoned with in the years to come. Garrido-Lecca writes in a thoroughly contemporary idiom, and with considerable communicative power. I was less impressed by his flirtation with jazz in the finale of the Divertimento.

The Claremont String Quartet gave a concert of chamber music assisted by pianists Arthur Balsam and Alicia Urreta and 'cellist Adolfo Odnoposoff. I agree with the Washington critic who stated that the String Quartet No. I by Roque Cordero of Panama (commissioned by the Elizabeth Sprague Coolidge Foundation) "was the best music of the evening" at this concert. In the words of this critic (Wendell Margrave), "This is a strong, vital, uncompromising piece, written with a sure grasp of the idiom of the string quartet." Cordero, born in 1917, ranks with the very best composers of his generation. I would hope that at the next festival he might be represented by a large and important work, such as the violin concerto that he is now composing.

Among the older composers whose reputation is firmly established, Domingo Santa Cruz of Chile and Carlos Chávez of Mexico were represented by works for woodwind quintet that were thoroughly characteristic of their respective styles. José María Castro of Argentina was represented by an attractive Prelude and Toccata for strings, Enrique Solares of Guatemala by a neo-classical Partita for strings, and Rodolfo Halffter of Mexico by a Sonata for 'cello and piano and a Tripartita for orches-





tra. One of the most conservative scores, adhering closely to traditional patterns, was the *Concerto* for piano and orchestra by Juan Orrego-Salas of Chile, heard for the first time in the United States with the brilliant Argentine pianist Pía Sebastiani as soloist. Camargo Guarnieri of Brazil was represented by his *Variations on a Theme from the Northeast*, for piano and orchestra, written for the Fourth Centennial of the city of São Paulo. These variations were greatly enhanced by the excellent playing of the Brazilian pianist Yara Bernette.

It is impossible to mention all the works performed at the Festival, but I should like at least to say that Canada was extensively represented, not only by the participation of the Canadian Broadcasting Corporation Symphony Orchestra under the direction of Geoffrey Waddington, but also through the performance of numerous works by Canadian composers. Among the most successful of these were Wine of Peace, two songs for soprano and orchestra by John Weinzweig (excellently sung by Mary Simmons), and Lyric for orchestra by Harry Somers (commissioned by the Koussevitzky Foundation).

The Eastman Philharmonia Orchestra under the direction of Howard Hanson gave first performances of works by two eminent composers of the United States: the Symphony No. 14 by Henry Cowell and the cantata for baritone and orchestra, Give Me the Splendid Silent Sun (after Walt Whitman) by Roy Harris, in which William Warfield was the soloist. I felt that neither of these works represented these composers at their best. The same might be said of Aaron Copland's Nonet for solo strings (conducted by the composer), although it was certainly a well-written and agreeable score. Robert Evett's Harpsichord Concerto was noteworthy chiefly for the admirable performance given by the soloist, Rafael Puyana of Colombia. On the whole, I felt that the U.S. contribution to the Festival could have been much stronger.

Two performing organizations from Mexico added considerably to the success of the Festival: the National Symphony Orchestra of Mexico, which gave two concerts under the direction of Luis Herrera de la Fuente; and the Coro de Madrigalistas under the direction of Luis Sandi, whose two programs included compositions by composers of the colonial period, such as Fructus del Castillo and Hernando Franco, as well as arrangements of folksongs from various countries of Latin America. Their most substantial offering was the Pequeña Misa Fúnebre (Little Requiem Mass) by Rafael J. Tello of Mexico.

In addition to serving as General Music Director of the Festival and Secretary of the Inter-American Music Council, Guillermo Espinosa appeared as conductor of the Festival Chamber Orchestra. He was also scheduled to conduct a concert of Brazilian music by Villa-Lobos, Lorenzo Fernández, Guarnieri, and Mignone, but this had to be canceled at the last minute because of budgetary difficulties. I should like to emphasize that the Festival was almost entirely paid for by private contributions, which made it a very hazardous financial undertaking.

Valuable support was received from many sponsoring organizations, including the Elizabeth Sprague Coolidge

Foundation and the Serge Koussevitzky Foundation, both in the Library of Congress, the Fromm Foundation, the Institute of Contemporary Arts, the Washington Board of Trade, the National Institute of Fine Arts of Mexico, and the Recording Industries Music Performance Trust Funds. The Trust Funds, which were established in 1944 as a result of an agreement between the American Federation of Musicians and the U.S. manufacturers of phonograph records, saved the day by meeting a major share of the performance costs. All but three of the concerts were given in the magnificent Cramton Auditorium of Howard University. The woodwind quintet and the string quartet played in the Coolidge Auditorium of the Library of Congress, and the Coro de Madrigalistas gave one of its concerts at the Pan American Union.

I would hope that in the future the Festival might receive financial support from the various American governments through the Organization of American States. But even without such support, the Festivals must continue

As far as revealing trends in Latin American composition today. I believe the most significant factor was the almost total absence of music that could be described as "nationalistic" or "folkloric" (except in the programs of vocal music, which is another matter). With the exception of Guarnieri's variations on a Brazilian folk theme, none of the works in the Festival had any particular "national" character, at least not in the obvious sense of the term; nor did any of them draw on the folk or popular music of their respective countries. This would seem to confirm the view that musical nationalism is a phase that has passed in Latin American composition. The younger men are completely international in their outlook, interested in twelve-tone writing, in electronic music, and in other modern trends that are entirely international in character.

It is true that no electronic music was performed at the Festival. But in a round table of composers and critics that was held during the Festival, much interest was expressed in the subject of electronic music. One of the participating composers, Mario Davidovsky of Argentina, is at present in the United States on a Guggenheim Foundation Fellowship, working at the electronic music laboratories in New York (Columbia University) and Princeton. It was generally agreed that electronic music should be included in the next Festival. I personally would be in favor of including at least two programs devoted entirely to experimental music of various kinds. I believe this would make the Festival more truly contemporary. Some of the participants in the round table suggested varying the nature of the programs by including some music that is not new, but the consensus was that, while a small portion of the time could be devoted to relatively little-known contemporary works that are not completely new, or to performances to honor older living composers, the Festival should hew to the main line of giving new work a hearing. Another proposal that was made was to vary the site for future Festivals, to give this series an inter-American quality geographically as well as musically. &>

The Reform, Diaz, and the Austrian

The Emergence of Modern Mexico

JOSÉ BULLEJOS S.

THREE MAIN STAGES of the prolonged and turbulent period when Mexico was coming into its own as a free nation are usually distinguished: the Reform, the rule of Porfirio Díaz, and the Revolution. In these three events, just as throughout Mexico's history, three aspects are manifest. After 1910 these were joined to become the motivating force of the political, social, and economic evolution of the nation. There is the national aspect, represented by the constant and renewed efforts to win emancipation from the various forms of colonialism and dependence on foreign sources; the democratic, intended to establish the Mexican nation on the bases of a modern

liberal state; and the social, which aspires to complement the other two great objectives with the economic emancipation of the masses, above all the huge rural population.

In this connection, it is highly significant that by the beginning of this century, between 1900 and 1902, the eminent Mexican writer Justo Sierra, in his Evolución Política del Pueblo Mexicano (Political Evolution of the Mexican People), had voiced these opinions of the Reform:

"Mexico has had only two revolutions. . . . The first was the Independence, the emancipation from the mother country. . . . The second revolution was the Reform, the





Porfirio Díaz Making Statements to Mr. Creelman About the Civil Liberties of the People, 1908. Woodcut by Alberto Beltrán

profound necessity for establishing a political constitution, that is, a regime of liberty, basing it on a social transformation, on the suppression of the privileged classes, on the equitable distribution of the public wealth, for the most part immobilized, on the regeneration of labor, on the complete awakening of the national conscience by means of public education. . . . In the long view of history both revolutions are simply two manifestations of a single social task: first to win emancipation from Spain; then to win emancipation from colonial rule; two stages of a single work of creation in a nation come into its own."

Social-economic Structure of the Reform

When Mexico entered the historic phase of the Reform midway in the last century, the prevailing economic and social system was characterized by the predominance of the great rural sector, and the incipient development of industry. It was much like a feudal society, in which the old forms of servitude and of extensive exploitation of immense landholdings still went on. Andrés Molina Enríquez, in his well-known work Los Grandes Problemas Nacionales (The Great National Problems), distinguishes three major types of rural property in the period under

consideration: the large hacienda, the small individually owned holding, and communal property. With reference to the first, applying to Mexico Jovellanos' rules regarding the origin and character of large rural properties, he says that the hacienda was still in the same situation as the entailed estates of pre-Inquisition times. And he backs up his opinions with those expounded by Wistano Luis Orozco in his book Legislation and Jurisprudencia Sobre Terrenos Baldios (Legislation and Jurisprudence Concerning Uncultivated Lands). On the subject of the monstrous monopolies of lands, Orozco cites the example of the Cedros hacienda in Zacatecas state that covered 1,865,000 acres. This was no unique or exceptional case, since, as Orozco goes on to say, "there are families among us that own more than 2,600,000 acres of pasture land.

According to García Cubas, as cited in *Historia Moderna de México*, by Luis González, Emma Cosío Villegas, and Guadalupe Monroy, in the year 1876 there were in the nation 5,700 haciendas owned by a privileged few. They were of gigantic proportions, up to about 2,200,000 acces.

If socially the large hacienda represented a tremendous injustice, economically it was an anachronism that was the greatest single obstacle to the country's progress. The capital invested in the hacienda, because of the primitive methods of exploitation and the vast areas left uncultivated, yielded infinitesimal returns, far less than those

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gained from any other sort of investment.

In the same Historia Moderna de México the authors state: "Of the vast expanses of the haciendas only a portion was worked; almost all the large farms had uncultivated lands, abandoned and unpopulated, either because they were completely barren, or because the owners lacked the necessary funds to put them to use; because of taxes or because better production would be impossible or unprofitable. The part of the hacienda under cultivation was almost always worked in primitive fashion, sometimes because of the owners' and administrators' dread of innovation, and sometimes because the workers refused to use modern tools or equipment."

Molina Enriquez dates the origins of communal farm property from pre-Conquest times, and recognizes the kinds of community property in existence when the law providing for expropriation of property belonging to owners other than individuals was promulgated in 1856,

in these terms:

"We have in the nation social groups in the first grade of the fourth stage, that is, in the state of titled communal property; others in the third stage of property, that of outright ownership; others in the second stage, of occupation; and still others in the first stage, of total lack of rights to the land. In the first grade of the fourth stage are the mestizos' groupings of huts, and the socalled villages of some of the more advanced Indians; all the rest of the Indians are in the third, second, or first stages."

Small individual landholdings resulted from the laws of expropriation and sale of the properties of the clergy and sale of public lands, but the imperfections in these laws did not permit development of these lands and kept the laws themselves from having such decisive consequences in the historic and social progress of Mexico as had the expropriations of the lands of the clergy and the nobility in France during the Revolution. A long time after the Reform started, not more than 10 per cent of the public lands had been divided into small holdings. Actually, the disentailment legislation and the expropriation of the properties of the clergy did not create a large class of small rural landowners. On the contrary, it added to the huge estates the lands that were taken from the convents and churches. It is estimated that in 1877 communal properties numbered 6,937, and the individually owned haciendas and ranches, 20,574.

Nevertheless, despite its imperfections, the Reform accomplished a great deal in agrarian matters. It put an abundance of wealth into circulation and gave rise to a new social class, the rural middle class.

This agrarian society was made up in the following way. At the base were the peasants, or peons, almost all of them Indians. They lived in a state of servitude on the haciendas and had no rights. Immediately above them in the social hierarchy was the emergent middle class, rural as well as urban. At the peak of the pyramid were the big landowners. Luis González and his colleagues also point out the existence, outside these basic groups, of other less important ones like the muleteers, merchants, peddlers, and so on.

> Emiliano Zapata, agrarian reform leader in the Mexican Revolution. Woodcut by Francisco Mora

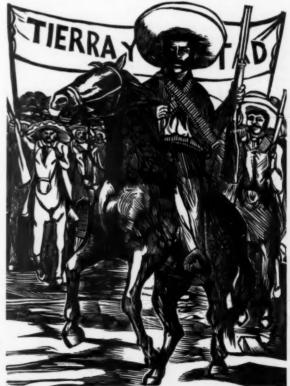
The Rule of Porfirio Díaz

Although neither perfectly nor sufficiently, the Reform did create a modern, democratic, and federal State. Nonetheless, at the beginning of the era of Porfirio Díaz Mexico was still a predominantly rural society with the same huge landholdings. The large hacienda was the foundation of the country's economic life. The majority of the population was engaged in agriculture; only a minority was in industry and commerce, According to the census, in 1910 there were in Mexico 15,500,000 people, 3,500,000 living in cities and 12,000,000 in rural areas. Of the gainfully employed, 78 per cent, or

3,535,110, were in agriculture.

According to the Estadísticas Sociales del Porfiriato, 1877-1910 (Social Statistics of the Rule of Porfirio Díaz, 1877-1910), at the end of that period the agricultural population was made up of 830 big landowners, 410,345 farmers, and 3,123,975 peons. In Silva Herzog's opinion, these facts ". . . do not reflect with mathematical precision the number of farm families, because sometimes the father and the older children all work, and all are classified as day laborers; but it is certainly useful for estimating the number of people who depended on farm wages, probably some twelve million, or approximately 80 per cent of the population. It must be added that 96.6 per cent of the heads of rural families did not own a single span of land."

The large haciendas, owned by a concentrated minority, covered almost the entire nation. According to the figures given, there were in 1910, in fifteen of the States, 2.947 haciendas with a total area of over 41,000,000 acres. Of them, 1.794 covered some 40,000,000 acresalmost all the land devoted to agriculture. In order to appreciate the magnitude of this land concentration, con-





Constitutionalist Troops Make the First Distribution of Land in Matamoros, August 6, 1913. Woodcut by Ignacio Aguirre

sider that in the State of Durango a single large estate covered 1,033,000 acres, and another, 693,000, and in various states ten haciendas were of between 247,000 and 494,000 acres each, and 58 were of between 98,800 and 247,000 each.

During the rule of Porfirio Díaz large landholdings were still the incontrovertible rule. The increase of communal property and of individually owned lands was relatively insignificant, as these figures show: in 1910 there were 11,310 communal landholdings and 57,066 small individually owned properties.

Porfirio Díaz initiated a policy of industrialization on the basis of attracting foreign capital to Mexico. Ernesto Fernández Hurtado, deputy director of the Bank of Mexico, judges this thwarted plan to create a modern industrial system in these terms:

"In the matter of industrialization, national industries did not flourish. Foreign capital went mainly into the exploitation of natural mineral and petroleum resources, and the construction of railroads; in 1908, 82 per cent of the U.S. investments were in mining, oil, and railroads. These investments called for little in the way of nationally manufactured products, and even the manu-

facturing industries that were established in the country, like the textile, food, shoe, and steel industries, were all backed largely by foreign capital and were limited to producing only the most indispensable consumer goods or raw materials. They were such isolated cases that they did not even serve as an example to the rest of the economy.

"The Mexican middle and wealthy classes participated hardly at all in establishing new enterprises. The moneyed class of Mexico was occupied only with the absentee administration of their haciendas; and the middle class, educated mostly in the liberal professions, lacked the technical preparation or the necessary incentives to assimilate or carry out on an adequate scale the modest experiments it made in the field of industry.

"The Mexican economy did not react as expected to the massive influx of foreign capital, nor was a widespread internal demand for manufactured products created; and so the country could not get the process of industrial development started."

The Mexican Revolution

The Mexican Revolution, which began November 20, 1910, and whose period of violence and civil war ended in 1917 when the Constitution was promulgated, is, with-

out doubt, the most significant event in the history of Mexico since the Independence. This is true internationally as well as nationally, especially for the Western Hemisphere.

Considered nationally, the Revolution was to solve the three great problems that neither the Independence, nor the Reform, nor Porfirio Díaz, for different reasons, had even partially solved. The Independence freed Mexico from Spanish domination, but it left intact the traditional, hidebound social structure of the colony. Mexico went right on being a land of huge estates, feudal in nature, in which the immense majority of the people still lived in servitude. At the peak of the social pyramid there had been a change: the Spanish ruling class had been replaced by the criollos; but, unlike what happened in the French Revolution, this substitution was not accompanied by a change in the system of land ownership.

The Reform was the first historically important attempt to establish a modern democratic government in Mexico. This is the political significance and the merit of the Constitution of 1857 and of the law of expropriation of the properties of the clergy. The attempt was doomed to failure when the system of the large landholdings was left undisturbed. It is impossible to create a new type of government on the economic foundations

and social structure of the old society.

For the same reasons—the continuance of the system of the large haciendas, low agricultural production and consequent low level of internal demand, low consumption and lack of national saving-there was no hope for Porfirio Díaz' plans to create an industrialized Mexico on the basis of large investments of foreign capital.

Three stages of the Mexican Revolution must be distinguished: one, a stage of construction, during which the institutions that would provide the nation's structure were created. Another, essentially social, was characterized by the destruction of the old society and the creation of a new system of rural land ownership, accompanied by fundamental changes in the composition of the social classes; the big landowners disappeared, the servitude of the peons was eliminated; the agricultural worker was freed, and communal and individually owned lands appeared. The third and most recent stage is that of industrialization, which is destined to modify the structure of Mexican society. The most important phenomena produced in this new phase are these: the axis of the economy begins to shift from the country to the city; there is considerable development of the urban middle class, which becomes the guiding class of the nation, and the density and importance of the industrial proletariat

The Agrarian Reform marks the beginning of the new Mexico. Slowly during some presidential administrations and rapidly during others, in five decades it carried out the primary and most important objective of the Revolution.

According to the official figures of the agricultural censuses and presidential reports, in the period between 1915 and 1958, 94,300,000 acres of land were distributed to 2,117,970 communal groups. To this must be added the 7,900,000 acres distributed by the present President, as he reported to the Congress on September 1. Therefore, a total of 102,200,000 acres had been distributed in the fifty years of the Mexican Revolution.

The year 1939 saw the beginning of a new course in the social-economic development of Mexico. The objective now is to industrialize the country as a means of overcoming the underdevelopment that is typical of predominantly agricultural countries. Two events were to facilitate the new plan: the vigorous boost given to the application of the Agrarian Reform during the six-year presidential term of General Cárdenas and the nationalization of the petroleum industry. Without this last, the effort to establish big industry would have been vain. since petroleum is its most important source of energy.

The following figures from the 1956 industrial census give an idea of the speed of industrial development. In 1930 there were 48,573 industrial establishments in the whole country; in 1955 these had increased to 75,770. Of great significance to an understanding of the degree of economic development are the changes that have come in the industrial structure. One of the industries that head this development is steel, and, along with it, electric power production and petrochemistry. In 1910 the production of pig iron and steel was, respectively, 45,095 and 67,944 tons: in 1960 it was 670,000 and 1,600,000. respectively. The electrical industry, which in 1920 could generate 120,000 kilowatts, in 1959, according to figures of the Federal Commission of Electricity, had a capacity of nearly ten million kilowatts.

This uninterrupted industrial progress originated important changes in the composition of the labor force. In the time of Porfirio Díaz the agricultural population accounted for 69 per cent of the total; by 1955 it had dropped to 54.5 per cent. In 1956, the number of workers in industry was 825,220.

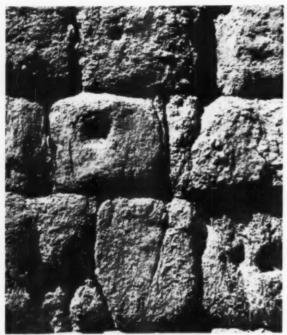
The recent steps to nationalize by purchase various basic industries, such as mining and electricity, will speed up the industrial progress of the country and contribute decisively to the realization of the great objectives of the historic evolution of contemporary Mexico. &



Lázaro Cárdenas and the Agrarian Reform, 1934-40. Woodcut by



Photographs by ALFREDO TESTONI



Baalbek, Lebanon

So may the city that I love be great Till every stone-shall be articulate. William Foulke

Florence

Be as a tower, that, firmly set, Shakes not its top for any blast that blows. Dante



SPEAKING OF Alfredo Testoni's photographs of walls, the German painter Hans Platschek wrote:

"Fernand Léger, at the time that he made his 'mechanical ballet,' wrote that the motion picture of the future will tend to individualize the enlarged fragment, to individualize the detail in which a drama exists, unfolds, and moves. The same can be said of still photography, especially since for us the future forecast by Léger has already become the present.

"The work of Alfredo Testoni is very apropos as an example of an aesthetic tendency that we might describe as 'fascination with the fragment.' It is curious and surprising that a photographer should place himself so precisely in the midst of the investigations contemporary painting is making, but working not with the new pictorial materials of Dubuffet, Fautrier, or Tapies, but with the lens, that is to say, taking a direct picture of the fragments that, on the photographic paper, will become images that have an unquestionable artistic quality. Here is a wall: but there are no walls-either in Rome, or Athens, or Paris, or Montevideo, or Munich; the only thing that appears as an image is a combination of materials that in themselves express a state of things, a situation, a 'portrait,' one could say, composed of damp stone, of fallen cement, of twisted wires or faded signs. More than materials, these are images, and more than images, they are shapes that stimulate the imagination of the beholder.

"The lens of the camera is an instrument as inert as the brush; someone has to manage it. But perhaps photography is more an art of seeing than painting is. Testoni finds, he 'sees' in the details of everyday reality the signs of another reality, whose outline we do not know exactly, but whose dimensions we can imagine, thanks to one or another indication, residue, or line taken from a wall, from a portrait, or from any shape that suddenly comes into our line of sight."

These photographs were exhibited in May in the second of two consecutive shows of the work of Alfredo Testoni of Uruguay at the Pan American Union. Testoni was born in Montevideo in 1919. He began his professional career in 1935 as a photographer for the newspaper El Pueblo. Later he went into business for himself, doing publicity work. In 1950 he became chief of photography for the newspaper El Debate, which gave him a chance to travel widely through Latin America and Europe. He now works for the dailies La Mañana and El Diario and is photographic correspondent in Uruguay for Life and Time.



Munich
Something there is that doesn't love a wall. Robert Frost



Persepolis, Iran

Before decay's effacing fingers
Have swept the lines where beauty lingers. Lord Byron





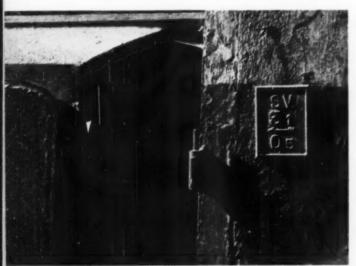
Paris (Montmartre)

Every man's work, whether it be literature or music or pictures or architecture or anything else, is always a portrait of himself. . . . Samuel Butler



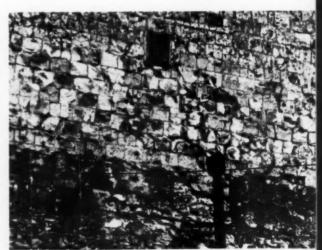
Rome

'Tis pride, rank pride, and haughtiness of soul; I think the Romans call it stoicism. Joseph Addison



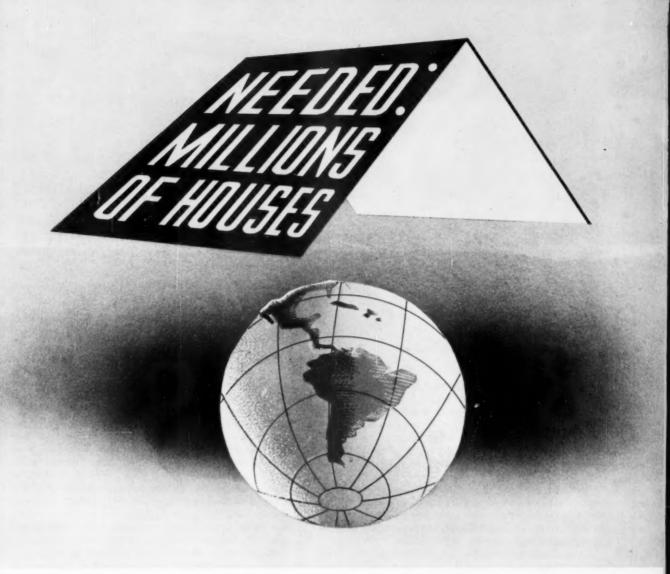
Stockholn

By a small sample we may judge of the whole piece. Cervantes



Paris (Flea Market)

Fame sometimes hath created something of nothing. Thomas Fuller



NEW HOUSES are urgently needed in Latin America for the millions of people now living without an adequate roof over their heads. In the Argentine province of Buenos Aires, excluding the national capital itself, there is a deficit of 400,000 homes, according to 1960 official estimates. Figures from 1957 showed some 200,000 persons living in Rio de Janeiro's slums, and three thousand new shacks going up in Panama City in the same year. In Peru, a detailed study in 1958 by the Commission for Agrarian Reform and Housing showed that the country needed 728,700 new houses and that 1,011,500 existing houses needed repair. Considering Latin America as a whole, a PAU study in 1954 estimated that it might be

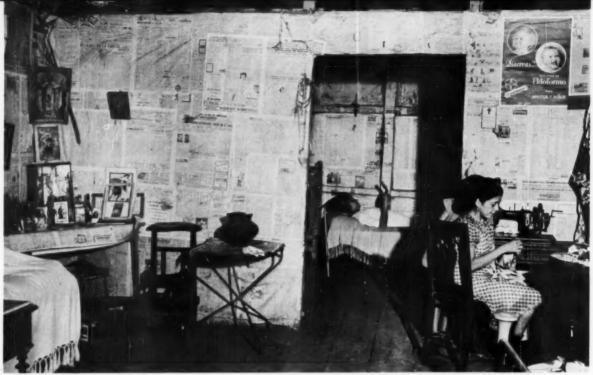
necessary to repair or replace 80 per cent of the existing houses, and that a thirty-year program to meet the needs would require construction of 1,200,000 houses per year, about half of these in rural areas.

Unfortunately, the problem has grown worse in the past decade, especially for low-income families, as was shown in the general report on the low-cost housing programs in Latin America that was prepared by the Inter-American Housing and Planning Center for presentation to the Eleventh Inter-American Conference.

Heavy migration to the cities, coupled with population growth at a rate greater than that in any other major region of the world, has aggravated overcrowded conditions. Rampant inflation and a lack of adequate credit facilities for buyers and builders have also been serious handicaps.

Municipal records show an apparent increase in avail-

This article is based on a report on low-cost housing programs in Latin America prepared by the Inter-American Housing and Planning Center for presentation to the Eleventh Inter-American Conference.



Ecuadorian family has done the best it can with this house. Like millions of others in Latin America, they seek something better

able urban residential housing that is as great or greater than the increase in population in these countries: Colombia, Costa Rica, El Salvador, Mexico, Panama, Peru, and Puerto Rico. But even there the rate of construction has not been high enough to bring housing standards up to desirable levels or meet the backlog of needs. In Colombia, in 1951, 11.5 per cent of the urban homes had an average of three or more persons per room. This same crowded condition prevailed in 38.9 per cent of Costa Rica's urban homes, 50.7 per cent of El Salvador's and 24.4 per cent of Panama's in 1950. It is anticipated that 1960 figures, not yet available, will paint no better a picture, and indeed may paint a worse one.

A would-be home buyer in Latin America can rarely afford conventional financing. All the countries have banking institutions that make housing loans, but the terms are not liberal: only 40 to 60 per cent of the cost of a home is lent, at a very high rate of interest (20 per cent per year is not uncommon), and it may be due and payable in a period as short as five years. Some people, especially those in the middle class, in Argentina, Colombia, Chile, Peru, and some of the other countries, are pooling their individual savings in housing cooperatives. Legislation and purpose limit the size of some of the cooperatives, but they amass surprisingly large funds considering the small contributions of each of the members. Still, most buyers are forced to turn to the government or government-supported institutions for help.

The most important housing programs in many countries, especially in Brazil, Chile, and Mexico, are carried on by social security and pension institutions, which have vast funds to invest. There has been a marked tendency toward government-sponsored housing institutions with

revolving funds that can be invested for an extended period, usually more than twenty years.

But government agencies have in the main paid more attention to the housing needs of medium-income groups than to those of the lower-income groups. In the lower income bracket, some people can afford to make a small down payment; others cannot, but can make smaller periodic payments toward purchase; still others can afford only to rent; and still others require subsidized housing.

Some of the countries—Costa Rica and Chile, for example, and the Commonwealth of Puerto Rico—have already set up a series of programs to meet these varied needs, by reducing or eliminating payments during the first few years, establishing a low rate of interest, or offering rental plans. These measures are feasible when housing agencies are financed, at least partially, with national and municipal budgetary appropriations that do not have to be recovered.

A single autonomous agency is in charge of both rural and urban housing programs, and to some extent of urban and regional planning in general, in Costa Rica, Chile, Honduras, and Panama. Separate agencies administer urban and rural programs in Brazil, Colombia, Mexico, Venezuela, and some of the other countries. In Argentina, housing projects are carried out by the Ministry of Public Works, the National Mortgage Bank, the Ministry of Defense, the National Social Security Institute, provincial housing agencies, and municipalities.

The programs generally do not involve the urban renewal or slum clearance approach now being used extensively in the United States. In Latin America, sites are set aside for public housing projects, and the people who move into the new homes are often quickly replaced by others in the slums.

City governments in Latin America generally do not participate in housing programs, although some in Argentina, Colombia, Peru, and Uruguay do on a limited scale. Most municipalities lack the necessary financial resources and trained administrators. States have a responsibility for housing activities in countries that have a federal system of government, such as Brazil and Mexico.

Promising developments in the housing picture are broad, long-range programs recently undertaken in some of the countries. In Chile, a 1959 plan provided reduced taxes on construction and sale of houses that can mean a saving of 10 per cent in the cost and 20 per cent in the selling price. Federal tax exemptions are offered for varying periods of time-longer in the case of more modest homes-but municipal taxes are collected so that necessary public services will be provided for the new communities. Self-help construction programs have been set up to alleviate the plight of the families in the poblaciones callampas (shantytowns). The National Housing Corporation has been reorganized for more efficient and economical operation, with the incorporation of technical experts and architects from eight separate social security institutions. The plan also called for extension of the amortization period of mortgage loans to thirty vears.

Venezuela, in 1958, began a national rural housing program that was tied in closely with a productivity increase program. Families were asked to work on their own houses, barns, and other farm buildings. They received loans and the training they needed to be able to work and repay them. This helped them to be able to make payments on a house without suffering a big drop in their limited purchasing power for other necessities.

Self-help housing construction in rural areas has proved very successful elsewhere also and this sort of program is being extended more and more to the cities. While saving on construction costs, it provides for training of the unskilled or semi-skilled groups in need of housing. It also draws the community together through joint effort, Noteworthy are the programs in Colombia, Puerto Rico, Guatemala, Chile, Costa Rica, and Argen-



Many children, like these in Mexico, will spend their lives in the slums unless housing programs are expanded



Thatch-roofed Panamanian huts are typical of those found in many countries

tina. In some plans, the individuals help only in putting up the foundation and walls; in others, they work on the whole house. Careful planning and guidance have helped the people, filled with a sense of pride of ownership and of being able to help themselves, to build model low-cost housing communities. Degree of participation is related to their abilities and the time available.

Social considerations underlie economic considerations in housing planning, and deserve equal attention. Programs are destined to fail if they do not take fully into account the attitudes, desires, needs, and abilities of the people that they are trying to help. Chile and Brazil were the forerunners in a social approach to housing programs that has now been extended to fully half the Latin American countries. Having come a long way from the attitude that all a man needed was a house, institutions in all of these countries try to assure that he has the complementary public services and that he is taught how to care for the house and how to adjust psychologically to his new environment. Once in their new homes, families are anxious to participate in community social activities, and these must also be provided.

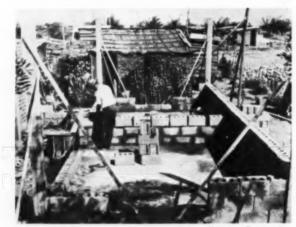
Fitting the new environment to the family, the other side of the coin, is accomplished only after careful preliminary studies. One of the first steps in planning a lowcost housing development, after getting to know the leaders of the community to be served and gaining their



Bolivian workers enthusiastically pack mud mixed with a little straw into frame to make solid adobe walls for their houses



Low-cost housing going up near Santiago, Chile. Heavy-duty crane facilitates mass production



With the help of technicians from the Chilean Housing Corporation and U.S. ICA, residents of Germán Riesco shantytown in Santiago have built their own homes and turned area into model community



Quijano family moves into new home at Sitio del Niño, Rural Colonization Institute project in El Salvador

support, is a house-to-house survey. It usually includes these details: size and make-up of the families, ages, educational levels, skills and occupations, health and hygiene, diet, and existing housing conditions.

On the basis of this information, and a general knowledge of the people's customs and traditions, housing officials work with community leaders to map out a plan of action and design houses. What may seem like small details to the officials may have great bearing on the intended occupants' acceptance or rejection of a project. If the people's diet is built around corn, proper space must be left in the kitchen for the mortar for grinding the corn; if most of them have chickens and pigs, adequate pens and coops must be built if they are to be kept out of the new houses.

Of course, even the best program may not satisfy everybody. All the recommended steps were taken in the building of Neighborhood Unit Number Three in Lima, Peru, but a survey made there a few years after it was occupied showed that 10.7 per cent of the families thought their housing conditions were worse than before. Smallness is a frequent complaint. But often when the area of the new homes compares favorably with that of the families' old homes, there is still dissatisfaction, apparently largely as a result of the psychological difficulty of adapting to life in a house whose design and environment are markedly different from what the people are accustomed to.

Sizes of the low-cost homes going up under the new programs in the various countries cover a wide range. The new Chilean plan establishes a maximum of 1,500 square feet and a minimum of 375 square feet, and includes minimum requirements for sanitary facilities, yard space, construction materials, and so on. In El Salvador, the Urban Housing Institute's houses range from a 700-square-foot one with minimum facilities for the poorer families to a comfortable 1,500-square-foot one with four bedrooms and two baths. In Costa Rica, the minimum size for rural housing units is set at 430 square feet.

Apart from the problems of the new and would-be home dwellers, but equally important, are those of the builders. The financial and technological condition of the construction industry in Latin America is a limiting factor in the expansion of housing programs. Most construction firms are too small to be able to afford the kind of machinery and equipment that would lower the cost of each house built to a level where their efforts would be effective for the majority. Housing experts from Central America and Panama, meeting in San José in 1957, noted that "existing construction firms have a very limited financial capacity and are generally individual operations, so that their contribution to housing financing is also limited." Better credit facilities and longer-term loans for the construction industry would help.

Construction materials that used to have to be imported are beginning to be produced locally in larger quantities in many places. Colombia, Brazil, Chile, and Panama have become exporters of cement, although some special cements used in construction must still be imported. Chile is the only Latin American country now



Families develop a new sense of community pride when they move into new homes. Low-cost housing at Talara, Peru

producing more steel than it consumes, but steel production in the region is expected to increase greatly in the years ahead. (See AMÉRICAS, March 1961.) In spite of the fact that 39 per cent of Latin America is covered with forests, the area imported two and one-half times as much wood as it exported in 1951. A 1953 ECLA study found six countries still importing more than half of the wood they use: Peru, Uruguay, Cuba, Panama, Haiti, and Argentina. To make better use of available materials, technical research must be expanded.

Another side of the housing picture is the situation of tenants. In Chile, Cuba, and Panama more than half of the total urban housing occupied is rental property. The proportion of rentals is increasing in the fast-growing industrializing cities. Salaries rose faster than rents in the period 1950–1955 in Colombia, Costa Rica, Ecuador, Puerto Rico, and some other places. On the surface this would appear good, but it does not represent an entirely favorable situation; in many cases the general cost of living had gone up much faster than rents, and higher salaries were still not enough to enable the poorer classes to procure adequate housing. In Brazil the situation was worse during the same period. There rents rose much faster than salaries.

In general, the rent for adequate housing is not beyond the means of middle-income families, but lower-income families must rent rooms or flats at a price that is way out of proportion to the small area and limited facilities that they get.

National housing efforts have been aided in the past decade by the Inter-American Housing and Planning Center (CINVA), which was established in 1951 by the Inter-American Economic and Social Council and was a part of the OAS Program of Technical Cooperation until it was made a permanent activity of the Pan American Union in 1959. CINVA's program gives major emphasis to the offering of graduate-level professional training in the field of housing, especially rural and low-cost housing. CINVA students include builders, architects, civil engineers, social workers, anthropologists, city planners, and public health specialists, so that the resources of many professions may be combined in seeking a broad approach to the problem. Now one nine-month training course is held annually, but starting next year plans call for holding two of these courses, offering training and scholarships for forty-two persons and training for an additional eighteen fellows whose expenses are paid by other programs. A three-month extension course in rural housing will begin in Mexico this September, with ten fellows from Central America and thirty from Mexico. Another special course on rural housing will be given in Colombia next year. Among CINVA's other responsibilities are the gathering, analysis, and publication of data on housing and housing conditions in Latin America for use in its courses, and making this information and data from other sources available to governments and professional groups.

Adequate housing for all Latin Americans may still be many years away, but the governments are taking human and social factors more into consideration, and are working toward this goal with ever improving techniques, and with the full support of the OAS through CINVA.

Mrs. Quijano (inside new home shown at left) learns to operate oil stove as part of orientation program





A short story by ARTURO D. HERNÁNDEZ Illustrated by STEPHEN KRAFT

I HAVE ALWAYS BEEN terrified of airplane flights. When my duties forced me to travel from Iquitos—the beautiful Amazon city where I lived—to Lima, I had to take a plane that took me to my destination in three anxiety-filled hours, because the shortest route by land and water required a month.

For a week before a flight, I couldn't sleep. I got up every night to examine the heavens closely in an attempt to interpret the slightest atmospheric variations, because the weather forecasts for flights over the jungle were hopelessly inaccurate. My worries grew as the departure date drew near, aggravated because I kept recalling, with diabolical persistence, all the airplane crashes of recent years.

One day, as always, I was the last to board the plane for I tried to delay as long as I could in order to be for one more minute, for one more instant, in contact with the earth. I took the only vacant seat and found to my pleasant surprise that my traveling companion was an old friend whom I had not seen for several years.

ARTURO D. HERNÁNDEZ, Peruvian lawyer, has written two novels on jungle themes that have been translated into several languages. This is his second contribution to AMÉRICAS. "Hello, don Jacinto," I said.

He shook hands ceremoniously without a word, bowed his head, and remained motionless with his brow furrowed as if he were lost in deep worries.

"Fine day for traveling," I said, to start a conversa-

He came to life, glanced outside, and turned to me with a look of extreme depression.

"Terrible!"

"I don't understand."

"Just what I said, my friend. Haven't you noticed the cloudless sky, the red-hot sun, the stillness of nature, where there is not even a breath of air? These are signs that come before a storm!"

"I wish I had known that before! And you, why did you board the plane?"

"I'm a fatalist, too much of a fatalist. If we have to die anyway, it has to be somewhere. Besides, I have something ready for emergencies."

The plane took off. I perspired profusely, clutching the arms of the seat. Don Jacinto's voice became sibylline.

"As I was saying, my friend, a storm is approaching, or we are approaching one. I have my doubts about the sturdiness of this aircraft. It's one of the oldest the company has in service, and the material it's made of must be tired by now. It's well known that steel, like muscle, becomes fatigued after it has been submitted to great stress, and sooner or later the time comes when it gives out. Man and machine both burst under excessive tension. This plane could lose one of the wings when subjected to forces that exceed their present resistance, as, for example, if it faces the fury of a storm. And there's the proof of what I was telling you!"

Ahead loomed the black wall of a storm, and moments later the plane flew into it. Darkness enveloped the craft, the lights went on, and the ominous red sign flashed in the front of the cabin: "Fasten Seat Belts."

The plane began to climb so violently that we were flattened against our seats, only to drop again dizzily as if into a bottomless abyss. Women screamed, children shrieked, and terror was mirrored in the faces of the men. From the seats to the rear came a convulsive laugh that intensified the painful atmosphere. I looked again at my seatmate. From some place he had drawn a knife with a long, sharp blade that looked like a dagger.

"A great aviator," he said as he caressed the gleaming blade with satisfaction, "one of those who opened up new aerial navigation routes over continents and seas, told me when I was making my first flight that I should never fly without a good knife, because that was the only thing that could help me if I were in danger. I thought then that he was referring to the canvas fuselages and the ease with which one could get out of a plane by using a knife. Not at all! My good friend was not thinking of a fragile fuselage. He went beyond that, as I understood later. When frantic passengers try to escape from a plane that has crashed, only he who has a knife can save himself. He opens a path for himself by stabbing left and right, and escapes just as the plane becomes completely

enveloped in flames."

"How horrible!"

"But no; now there will be no escape for me, or you, or anybody. The tired material of this airplane will not be able to withstand the furies the heavens have unleashed upon us, and the plane will fall apart in the air. I have foreseen situations like this. One swift stroke that penetrates the heart is enough. The circumstances make it necessary to use the knife. You're my friend, and I have always had a special liking for you—and friendship is proven on occasions like this. Before ending my life, I'll do you the supreme favor. Then when we crash, you won't suffer; you won't die a victim of panic and pain."

The point of the knife was drawing closer until it was just inches from my chest, and I saw the handle held in a twitching hand. I looked up. Those eyes had a sinister

brilliance.

On previous occasions in bad weather I had been paralyzed, my hands clenched to the armrests in a desperate attempt to hold on to life. This time I was petrified.

"No-please-" I could barely stammer.

"Do you hear that? There is someone in agony—no, it's a woman who is groaning, convulsed with terror. In a few seconds, perhaps an instant, the catastrophe will come. But don't worry. I act in a logical manner. As long as there is any hope—for a miracle, perhaps—the knife won't come any closer. Only when all is lost, as it is now——"

A bright flood of light illuminated everything outside, the shadow of a fleeting cloud passed by, and the horizon opened up to reveal the beautiful, sunny ranges of the Andes. We had left the storm behind. Don Jacinto withdrew the weapon with a grimace and hid it somewhere in his clothes.

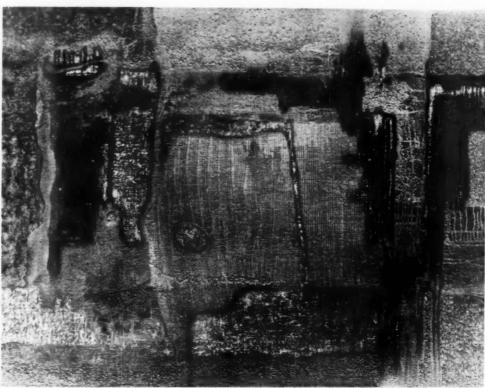
"What a pity!" he said, as if he had been cheated. "I was just ready to do you a favor!"

We arrived in Lima. I lingered on the runway, because I could barely stand. Two men in uniform rushed at don Jacinto as he descended the ramp.

"Has he committed a crime?" I asked the pilot, who was standing beside me.

"I've just learned that he recently escaped from the insane asylum." 3





Nature, by Arturo Kubotta of Peru



Bustacro, by Manabu Mabe of Brazil

THE JAPANESE

Five New World Artists

GEORGE C. COMPTON

In 1934, at the age of ten, Manabu Mabe sailed, in steerage, from Japan to Brazil, along with his whole family—five brothers and sisters, his mother Haru, and his father Soichi, a hotelkeeper who had lost all his property. Like many another immigrant from his country, Soichi Mabe went to work on a coffee plantation in São Paulo state, and little Manabu, who was big enough to do weeding and tend rows of vegetables, helped out. He had had three years of elementary school in Japan; now his formal education stopped, although he later learned Portuguese by diligent study at night.

Manabu Mabe continued to work in the coffee fields for the next twenty years. After his father's death, he had to struggle to keep the family going, but by 1948 he managed to buy a farm of his own, and three years later he married a Japanese girl who had come to Brazil with her immigrant family at the age of three. They had three children, "Yugo," now five, and twins "Joe" and "Ken," now eight, who all speak both Japanese and Portuguese.

All this represented only a modest financial success and a not unusual social situation for a Japanese farmer in Brazil—but a very different kind of success was soon to come to him. In 1959 he won the top prize for Brazilian painting at the Fifth São Paulo Biennial, and in the same year took a prize at the First Youth Biennial (for artists under thirty-five) in Paris. This award carried a six-month scholarship for study in France. Collectors and dealers suddenly discovered Mahe, too, and vied for his abstract oils.

We met Mabe a few months ago when he came through Washington to make arrangements for having five of his works sent here to be exhibited, along with works of four other "Japanese artists of the Americas" in a show held at the Pan American Union in April and early May. He was just then on his way to France to take advantage of his prize, going by way of Rome, where he was to have a show. He was later to go on to Spain, everywhere looking at the great paintings he had only heard about.

He told us he had never studied art anywhere, but had been painting whenever he could since 1945. Back in Japan his grandfather had been a calligrapher and one of his father's cousins a painter. In Brazil, Mabe would travel the thirty miles from the farm into São Paulo once a year to buy materials, but he saw art works only in magazine reproductions. His first efforts might be classed as naturalistic and impressionist, but by 1953 he had turned to abstraction, seeking simplicity. In 1957 the family moved to the city and he came into direct contact



Oni, by Kazuya Sakai of Argentina

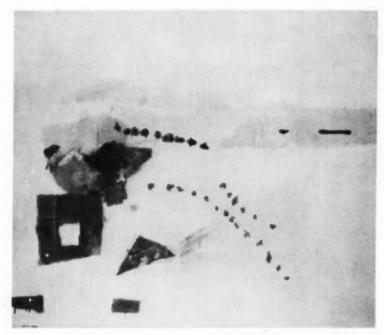
Above: Fruit; below: Goats, both by Luis Nishizawa of Mexico



TOUCH

with art circles. Actually, there are some twenty Japanese painters in the state, but they make their livings from commercial art work.

Mabe's recent works are thoroughly nonobjective and show more interest in masses and composition, depth and movement. He tends to use one principal background color (but not in a solid tone) - whether red, blue, orange, or what not, superimposing large, heavy masses and occasional highlights. Some of the combinations seen in the PAU show might be described as essentially white on near-white, brown on black, and black on orange with red and white highlights. The designs frequently run off the edge of the canvas, giving the idea of going on into space instead of being confined within a frame—he never uses one-or the edge of the cloth. The white on off-white Homage to Snow, with something suggestive of the traditional Japanese understatement in snow scenes, was painted to evoke a day of our Washington winter. He says he aims to draw people into his paintings with color and movement in a way that does not depend on language. "The opinions of the critics interest me much less," he remarked, "than the possibility of reaching



Footsteps (c. 1956), by Kenzo Okada, who now lives in New York. In collection of Phillips Gallery, Washington, D.C.

people who know little or nothing about art."

The surprising thing about the PAU group show of Japanese artists was that, although they were all unrelated, had worked in widely separated places, and varied in professional training received from none to regular courses in art schools in Japan and Latin America and study in Paris, their work showed a common heritage. And it was not that they had adopted any supposed universal contemporary viewpoint derived from the School of Paris. While they join other non-figurative artists in spurning human or physical objects as subjects, they have brought to the art of their American countries a touch of the Orient, in their open composition, the asymmetrical organization of their paintings, the calligraphic quality of brushwork, and their sense of space.



Yin, by Kazuya Sakai

Arturo Kubotta was born in Lima, Peru. His father was Japanese and his mother Peruvian. He studied at the National School of Fine Arts in Lima and is representative of the new generation of Peruvian painters. His canvases show interesting color variety, in rich, deep tones, often with a dripping or blotting effect and sometimes with scratching of the painted surface.

Luis Nishizawa was born in San Mateo, Mexico, in 1920, of a Japanese father and a Mexican mother. He studied at the National Academy in Mexico City, has done murals, and this year took first prize for landscape in the National Salon. His pictures in the show were light in tone with slight relief built up with sand.

Kenzo Okada, born in Yokohama in 1902, studied at the Fine Arts University in Tokyo and subsequently for three years in Paris, returning to Japan to teach. He has lived in New York since 1950, has won several international prizes, and is represented in many museum collections. The two examples of his work—both uncluttered and open in composition, one in rather flat tones on off-white, the other a brighter "Banner"—were lent by the Phillips Gallery in Washington.

Kazuya Sakai, born in Buenos Aires in 1927 of Japanese parents, was educated in Japan and is a self-taught painter. He has taught at the University of Tucumán, Argentina, and has had one-man shows in Buenos Aires, Rio de Janeiro, and São Paulo. His works in the PAU show were marked by thick impasto, and by designs predominantly in two colors—black and white, black and brownish red, black and blue with a touch of red.

The show clearly demonstrated that the Japanese who have come to many parts of the Americas, and their children, have been able to make a real cultural contribution to their new homelands.

THE OAS

IN ACTION

ECONOMIC PARLEY

A special cabinet-level meeting of the Inter-American Economic and Social Council, as proposed by the U.S. Delegation, will be held in Montevideo, Uruguay, beginning July 15.

The Ministers of Finance or Economy of the twenty-one member countries will have a broad and a vital task laid out for them, as outlined in the draft agenda for the meeting. Under the heading of economic and social development, they will consider policy goals and short- and long-term planning dealing with: investment; mobilization of local resources; economic stabilization; industrialization, particularly in basic sectors of the economy; improvement of agriculture, including problems of land use and agrarian reform; housing, and urban and community services; education and training; public health; and public administration.

Other major topics for study and action will be plans for economic integration of Latin America, measures for dealing with problems of basic export goods, and the annual survey to be made of economic and social conditions.

ATOMIC ENERGY

Questions confronting the American countries in their efforts to take maximum advantage of atomic energy for peaceful purposes were aired at the Third Meeting of the Inter-American Nuclear Energy Commission (IANEC) at the Pan American Union in May. The work program proposed for the 1962-63 fiscal year calls for expanded assistance to scientific training and research in the nuclear field. One hundred \$2,500 fellowships would be provided, and forty visiting professorships at \$12,000 each. A fund of \$200,000 would be made available for the purchase of equipment or replacement parts for scientific research agencies. Grants of up to \$5,000 each for research in biology, chemistry, or physics would be offered. These will not cover clinical-medical projects or experiments involving technological engineering applications, for which other sources of financing are available. Preference will be given to research programs that will employ students or provide advanced training in the nuclear sciences. Two seminars and four specialized courses are planned for the year. All told, the program as recommended by the Advisory Committee to IANEC

would call for expenditure of \$1,310,000.

The Commission accepted the invitation of the Mexican Government to hold the Fourth Meeting of IANEC and the Fourth Inter-American Symposium on Peaceful Application of Nuclear Energy in Mexico City during April 1962.

Another topic dealt with was protection against ionizing radiation. The Commission recommended that national health services be asked to develop procedures and regulations and adopt international standards for radiation protection in connection with the use of X-rays and radioisotopes, and for disposal of radioactive wastes, and that teaching of basic health physics and radiation protection in the professional schools be promoted.

A report on nuclear energy legislation in the member states, prepared by the PAU Department of Legal Affairs, was presented, and provision was made for its periodic revision.

An idea discussed at this session was the creation of an over-all inter-American scientific agency whose field of activities would include, but not be restricted to, those of the Nuclear Energy Commission. As Dr. Jesse D. Perkinson, Jr., Executive Secretary of the Commission and Director of the PAU division of Science Development, stated in his report to the meeting, "During the first two years of operation of the Division of Science Development, it has become evident that just as we have an inter-American Nuclear Energy Commission, there is an urgent need for an Inter-American Science Commission or Institute. The rapid growth of science education and research in the majority of the OAS countries and the highly desirable increase in cooperative research and teaching ventures make it imperative that there be some kind of organization to assist in this development. At present, there is no advisory group to whom the staff of the Division can look for guidance in planning and conducting the general science programs. We must depend upon personal expressions from those scientists and educators with whom we are in contact. Although we feel that such expressions of opinion are a valid and worthwhile guide, we have no official statement that we can quote as a basis of our program and budget request. Of course, the resolutions passed by the Inter-American Commission serve as the basis of our requests in the nuclear field.

"The Secretariat feels strongly that it would be inadvisable to separate the nuclear activities from those related to general science programs because of their mutual dependence. If the Inter-American Nuclear Energy Commission is working towards becoming a specialized agency of the OAS, the Secretariat believes that most careful attention should be given to the creation of such an agency that would not interrupt the association between the general science program and that for

the nuclear sciences."



José María de Hérédia

IT WAS THE TWENTY-SECOND of February, 1894, and a distinguished poet was making his acceptance speech before the venerable Academie Française. He was striking in appearance, with black hair laced with silver, beard thick and cut square, and, as one observer perceptively noted, a "je ne sais quoi de conquérant." For sentimental reasons, he was wearing the ceremonial robes of his old friend and master, Leconte de Lisle, which upon his robust shoulders looked more like a military uniform than an academic gown. His speech, made in fluent and correct French, praised the great poet Lamartine (as well as, for reasons of protocol, his much less great predecessor in the Academie, Charles de Mazade) and also eulogized the generous contribution another had made to the new member's poetic achievements. "Lamartine! . . . His verses were the first my memory retained, when, as a very little child, I knelt on the great bed of my mother, and joining my hands, recited word for word, following a voice truly beloved and which is silent long since, his morning prayer.'

The speaker, about to enter the select band of France's immortals, was José María de Hérédia, Parnassian poet, author of a brilliant sonnet series, Les Trophées, which when published in 1893, only one year before his election

Cuban-born Elena Vinadé Ronan is a New York housewife and free-lance writer. Her articles have appeared before in américas.

A CUBAN

ELENA VINADÉ RONAN

to the Academie, won him immediate acclaim and revealed to the most discerning and critical audience in the world that France had acquired a dazzling new star in its literary firmament: that rarest of species, a great sonnet writer.

This master of the French language was not a native Frenchman. He was, in fact, Cuban by birth. He had been born at the coffee plantation of Fortuna Cafeyera, near Santiago de Cuba, on November 22, 1842. He did indeed have something of the conqueror in him: his family traced its origins in Latin America to Pedro de Heredia, a captain who took an active part in the historic expedition to the Indies of Bartolomé Columbus, brother of Christopher. It was said of Don Pedro (who had lost his nose in combat) that his disfigured face and unkempt, hairy head were terrifying enough to put to flight any hostile Indians who glimpsed him.

In Domingo, José María's father, there was little left of the frightening conquistador. A solid, rather unimaginative sort, Domingo became a planter and developed the magnificent coffee plantations of La Fortuna and El Potosí near Santiago. His son was devoted to his memory, and said "he was generous, wise, and brave, possessing all the high qualities of his intrepid race without their defects of indolence or of cruelty." Domingo was twice married; his second wife was a young Frenchwoman whose family had migrated to Cuba. It was she who became the mother of José María, and, eager to expose him to the beauty, scope, and genius of French literature, gave him his earliest lessons in the language and read him bits from the works of the poets. The boy quickly absorbed the rhythms, imagery, and style of many French masterpieces. This background, added to his own genuine poetic gift, was to yield spectacular results.

He later remembered his boyhood in Cuba as delightful. Affectionately dubbed "Pepillo" by his family, he lived, he said, "like a little king," riding horseback, dancing the *siripa*, playing the guitar. It was, he wrote nostalgically, "a dreamy time, vagabond, a bit savage, spent in a dazzling paradise."

By 1851, José María had been sent off to school at Senlis, France, and he later entered a maison d'éducation chrétienne in Beauvoir. In 1858 he obtained his diploma and returned to Cuba, delighting his mother with his intellectual maturity and his splendid classical education. José María now spent three months in El Potosí, "to perfect his knowledge of the Spanish tongue." In the fall of the year he went up to Havana to continue his studies

IN PARIS

JOSE MARIA DE HEREDIA PRINCE OF FRENCH POETS

in philosophy and literature, preparatory to entering law school. He was growing into a vital and determined young man, and his mother fondly described him as "all fire, all domination." "What a little devil," she cried in delight over his ability to perfect his Spanish in four months, "in such a way as to astonish everyone." But already, though he loved the Cuban landscape-"those grand savannahs . . . the eternal mango . . . the tunnel of jasmin where you [M. Nicolas] gave me my first and paternal lessons which are unforgettable," he was yearning for France, which, through his maternal heritage, his education, his poetic talents and preoccupations, had become his spiritual goal. In this letter to M. Nicolas he spoke for the first time of his poetic ambitions, and told him he had written a poem that he called "Les Bois Américains [The American Forests]." This early work is derivative, imitating the works of Leconte de Lisle, a poet whom Hérédia greatly admired, and whom he had been reading since 1858.

So in 1861 Hérédia and his mother embarked for France. They took with them a small orange tree, which they transplanted on French soil as a souvenir of Cuba. Then they plunged almost immediately into an active social life in Paris, where they were frequent guests of a French aristocracy that retained extensive hereditary connections with creole families in the colonies. Despite his rapid development at this time into a Parisian man of the world and boulevardier, José María continued his serious studies and by 1862 had taken his baccalaureate with honors, and had enrolled in the famous Ecole National des Chartes.

Here he became an assiduous student. "I am beginning to think we shall have a real scholar in him," his mother reported with pride. But José María was destined never to be graduated from this distinguished scientific school: the die was cast. His muse had already chained him upon Parnassus. Nevertheless, the research techniques he learned at this school were to prove immensely valuable, as an addition to the solid foundation upon which he was to base a brilliant poetic career.

He was now eager to try his wings, and promptly did so. In 1864 he published some verses in the annual magazine of an association of young jurists, La Conférence La Bruyère. Although the organization was composed entirely of young lawyers, their chief preoccupation, amounting almost to a mania, was literature. José María's poems had appeared in its official publication for the first time in the 1861-62 issue. The effort was slight, but it

was noticed, and gave him entree into literary circles as a promising neophyte.

It was an exciting time in the development of a new literary movement in France. The romantic school, on the decline, was being rapidly superseded by the Parnassians. Deeply aware of vast social and economic changes taking place on the French scene, the new group was repelled by the flowery sentiments and cloying language of romantic literature. Positivism, le scientisme were the catchwords of a new faith; its outstanding apostles were Leconte de Lisle, Baudelaire, and Mallarmé. Out of this inspired nucleus came the Parnassian school, and Leconte de Lisle emerged as its obvious leader. It was he who stated its credo: impassivity, above all. The writer, he instructed his admiring disciples, must be impersonal; reason at all times should control his feelings; impeccable form should be stressed; and inspiration should be drawn from the rich literary treasures of ancient, classical civilizations.

For Leconte de Lisle these were more than artistic goals, they were a total way of life. Brown hair long and unkempt, square monocle set in a blind blue eye above a sharp nose, looking for all the world like a French version of Richard Wagner, Leconte was so utterly devoted to his muse he never seemed aware of the bitter personal poverty that marred his existence. Despite his lack of funds, he faithfully held a salon on Saturday evenings, and there all the younger writers foregathered, as "Moslems go to Mecca" (to quote Hérédia), to drink a simple cup of tea and sit at the feet of the great man himself. But talk was cheap, and it flowed freely. The group Leconte attracted was indeed mixed, with perhaps its only single common characteristic a general dedication to the Parnassian ideal. It included such widely different types as the aristocratic Louis-Xavier, son of the Marquis de Ricard, a long-faced, dark, elegantly attired young man with intellectual pretensions and not much ability; the handsome Catulle Mendès, "Apollo in person" but a common one, alas, a provincial from Bordeaux who, though charming and clever, and capable of an immense literary success, revealed a lack of breeding in tasteless and vulgar remarks: Sully Prudhomme, stout, shy, silent. and brown-bearded, given to writing chaste love lyrics; the haunted Charles Baudelaire, already exhibiting signs of a spiritual and physical decay, his "perfect manners contrasted horribly with the ravaged face"; Villiers de l'Isle-Adam, with an elegant but assumed name, who had developed a unique flair for the horror story, and who entertained the group by singing and playing the piano, with songs he had set to Baudelaire's poems. Verlaine, not yet absinthe-obsessed, nor involved with Rimbaud, also came; in their games of charades, he was always

"the revolutionary, the conspirator."

Hérédia soon became Leconte's most ardent disciple. Although twenty-four years younger than the master, he was his staunchest friend and supporter, even to the point of providing him with funds during Leconte's continuous periods of financial distress. Perhaps this closeness to the leader, or his obvious gifts of wealth and talent, or his superior social position, made the other, less fortunate Parnassians feel the pangs of jealousy. There was general agreement that he was personally attractive, but to some he seemed a bit of a snob when he did not frequent the Montmartre cafés to which his poet friends went, but preferred the more sedate Café Voltaire. "Hérédia never comes. He is too chic," says a character in a play by Catulle Mendès, And chic José María certainly was. He had great taste in clothes and wore them to great advantage. He favored expensive silk cravats, different each day, perfectly cut trousers, frock coat, and a gold-headed Malacca cane. He also sported a monocle, as a tribute to the master. He sometimes startled the habitués of Leconte's salon by appearing in full evening dress.

What perhaps escaped his detractors was that, since he also frequented the elegant salon of the Princess Mathilde, indefatigable hostess and lion hunter, intimate of the brothers Goncourt, and that of Madame la Comtesse d'Agoult, he had to pay attention to correct dress. But a great deal more than superficial things such as attire was needed to survive in these rather exalted groups, where the greatest literary figures of the age mingled

with the flower of the aristocracy.

One afternoon, Victor Hugo detached himself from some admirers at a reception and addressed himself to the astonished and terrified José María. "You write verses, Monsieur," said the great author amiably, "and you are Castilian. That is all very well, but do you know the rhyme for Español?" Hérédia, according to his own account, nodded and replied with the word "cavagnol" (an Italian game). Hugo was amused, and began to laugh, taking Hérédia's hand. José María's show of quickwittedness got them off to a friendly start, and they chatted at great length on poetry. In an encounter with Baudelaire, however, the great decadent's natural misanthropy came to the fore. When Hérédia approached him reverently and spoke with sincere admiration of Les Fleurs du Mal, the other regarded him coldly, eyes resembling "two grains of black coffee," interrupted the paean of praise brusquely, and said in a voice dripping with disdain, "Monsieur, I do not like young people."

Hérédia was, however, one of the few loyal friends of the controversial but mighty Verlaine. José María attracted the friendship of the great and remote Flaubert, who encouraged the young man to visit him, but would not return the visits, because, he confessed, at his age Hérédia's staircase "terrorized" him.

Something more than literary friendships was to give



Alphonse de Lamartine

deeper substance and meaning to Hérédia's existence. He married the lovely and accomplished Mademoiselle Louise Despaigne, daughter of a distinguished French family that also had a branch in Cuba. Upon their return from their honeymoon, they established a home on the Avenue de Breteuil. Here Hérédia began to give sumptuous parties for his own circle of friends, with the Parnassians of course, but also including some of the established writers, such as Anatole France.

But clouds were gathering in Cuba, and they were destined to darken his own horizon. In 1870 a political upheaval occurred on the island that resulted in a personal catastrophe for José María: the loss of his family plantations and the income he derived from them. Hérédia would henceforth have to support himself and his family, which included his now-widowed mother. These obligations he assumed gallantly. He wrote to a friend during this trying time, "my young wife has taken this reverse of fortune much more bravely than I and the arrival of our little daughter, so long desired and awaited, has in every way consoled us."

Hérédia began contributing assiduously to the leading Parisian literary periodicals, including Le Temps, Le Journal des Débats, and La Revue des Deux Mondes. He also embarked upon a translation of The History of the Conquest of New Spain by Bernál Díaz del Castillo. It was a vast undertaking, and required over ten years of solid work. Nevertheless it established his reputation as a scholar, received two accolades for merit from the Academie Française, and was widely acclaimed. Hérédia had decided to employ the French of the sixteenth century to give the illusion, so far as possible, of the old Castilian

idiom. It was a difficult and involved task to prepare the vocabulary and syntax of the old language, and in addition he accompanied the text with 150 pages of notes and commentaries. He was motivated, he said, by a desire to produce "an exact copy . . . of the Mexican adventure."

Hérédia's opinion of the conquistadors was an interesting one, a remarkably enlightened one in fact, considering that he himself was a descendant of one. Although he admired their courage and daring, it was clear he also thought them rapacious and savage. He confided to friends that he longed to write a history of Spain in the early years of the sixteenth century, a land inflamed by greed and cupidity; of the impact of its bands of adventurers on the virgin continent of America, their conflict with the brilliant civilization of the Aztecs, and the subsequent collapse of the country's vast empire. But another project, destined to be his greatest contribution to poetic literature, began to occupy his time and his thoughts. It was Les Trophées, as he entitled the sonnet series, a group of poems that were to encompass the Parnassian ideal of classicism and the historical studies of Latin American and ancient cultures that had long absorbed

As he developed the series, he divided the poems into five categories: La Gréce et le Sicile, Rome et les Barbares, Le Moyen Age et la Renaissance, L'Orient et les Tropiques, and La Nature et le Rêve. He worked with great delicacy and a meticulous sense of craftsmanship, achieving in each sonnet an almost sculptural perfection, but transcending style by the immense evocative power of the last lines. Each one of these poems is a gem in its own right.

Hérédia worked in the sonnet form, as the critic Geoffrey Brereton has said, like "an engraver of antique medallions who evokes a whole civilization in a few characteristic lines." Although Hérédia kept his venture a secret at the outset, inevitably it began to be known in literary circles that he was involved in a unique and exciting enterprise. Presently he permitted La Revue des Deux Mondes to print a few of the poems, and with breathless anticipation critics and public alike awaited the entire series.

Hérédia was at home every Saturday afternoon, and he encouraged all of his friends and acquaintances to visit freely. He now inhabited a rather splendid apartment on the Rue Balzac, and there, on a lovely terrace overlooking a tree-lined boulevard, gathered "the flower of the world of letters of mundane, artistic, academic, and diplomatic Paris." By four o'clock even the smoking room was full up, and André Gide says he would have died of shyness in the presence of such glittering personages if Pierre Louis (later written Louys, famed author of Aphrodite) had not been there. "The ladies of the family also received on the same day," he says. "The habitués occasionally passed from the smoking room into the drawing room or vice versa; as the door opened for a moment one heard a chirping and piping of voices and laughter." Hérédia's family circle had increased to include three high-spirited and attractive daughters. Hélène was the eldest. She married the novelist Maurice Maindron and later the critic René Doumic, who was elected to the Academie in 1923. Marie became the wife of Henri de Régnier, poet and novelist of great delicacy who was also elected to the Academie. It was she who later exhibited a real literary gift and produced novels under the pseudonym of Gerard d'Houville. Louise, Hérédia's youngest child, married Pierre Louÿs, and after divorcing him became Mme. Gilbert de Voisins. Gide says that the Hérédia family was "a charming group, a bit noisy, but so amusing, so whimsical."

There was little doubt that Hérédia enjoyed his rise to prominence and his unchallenged position as the greatest poet of the Parnassian school. He now gathered around him a group of younger poets and encouraged their efforts with gentle criticism and generous praise. In his little temple tabagique, his smoking room, he often sat, a fine Havana cigar in his hand, telling amusing anecdotes or lecturing his friends on various aspects of the literary scene.

He had a keen sense of humor and greatly enjoyed practical jokes. He once introduced a mysterious friend as Monsieur à la Tortue, a personage who was accompanied by a live turtle encrusted with topazes, and whose promenade around the room amused his sophisticated guests greatly until the "mobile bauble" expired unexpectedly in his jeweled shell. Edmond de Goncourt, who related the incident, also disclosed that the gentleman was none other than Count Robert de Montesquiou, a notorious and colorful nobleman after whom Marcel Proust modeled his eccentric Baron de Charlus.

Despite all his preoccupation with such mundane pleasure and amusement, Hérédia never neglected his deep interest in literature, and continued to work on Les Trophées. Finally, on February 16, 1893, the entire series appeared in book form. Immediately acclaimed as among the greatest sonnets written in the French language, and described as models of economy, clarity and beauty, they were reprinted in publications all over the world and translated into German, English, Spanish, Greek, Japanese, Polish, Norwegian, Rumanian, Russian, Czech, and Serbian. So great was their impact that Emile Zola himself came to Hérédia and declared, "Come forward, you must be in the Academie."

Fame did not alter the poet's fundamental way of life or change his dedication to the muse. When, in 1901, he became administrator of the Bibliothèque de l'Arsenal, one of France's finest libraries, his scholarly pursuits and interests suited him admirably to the post. The highest honor the Academie could bestow, the title of Prince of Poets, became his upon the death of Verlaine.

José María de Hérédia's later years were spent quietly, because of a stomach complaint he had developed and which resulted, ultimately, in his death. With characteristic gaiety, he joked about his illness, saying "I am condemned to drink nothing but champagne," and kept his suffering to himself. He passed his last days at the lovely Château de Bourdonne, surrounded by an adoring family and devoted friends. Shortly before his death in 1905, he whispered to an old companion, "Dying is nothing. But living . . . Ah! Life, it is admirable."



Only hands and feet are allowed to touch floor in game of capoeira. Hand flips may end in a sudden, deft kick



STRANGE SPORT LIVES ON IN SALVADOR, BRAZIL

WALMYR MARANHÃO

In the game of capoeira, He who stays out of it is the real winner!

THE CAME of capoeira is one more custom that was brought to Brazil by the African slaves in the period of colonization of the country and immediately became a part of the folklore of the new society that was being formed. Once introduced, this picturesque and original sport little by little took root throughout the country, even in the most distant corners, becoming the favorite diversion of some sectors of the common people during the nineteenth century, when it reached its peak of popularity.

This African game is actually a kind of hand-to-hand combat in which the adversaries rarely grappled with each other, preferring to attack with blows of the feet and hands. It spread to such an extent that it led to the appearance of actual gangs of fighters (capoeiristas, or simply, capoeiras), who, trusting in their agility and dexterity, kept stirring up disorders that culminated in bloody street fights in the principal cities, such as Bahia,

Recife, São Luis de Maranhão, and Rio de Janeiro.

When the police were called to break up these disturbances, they were impotent to restrain the capoeiras, since an agile and expert exponent of the technique could, in the twinkling of an eye, defeat as many adversaries as tried to bar his way. Oddly, these experts would confront dozens of enemies, paying out the most unusual and unexpected blows in all directions, and at the end come out with their clothes impeccably clean. This was because the true capoeira would never be knocked to the ground, even though most of these men were of delicate or slender build. Their great weapon was courage, combined with agility, speed, and sharpness of their blows, and against these the only infallible measure was action by the mounted police. The cavalry was the only arm the capoeiras respected. Even today, a tune associated with the sport bears the name of "Cavalry," and the band that accompanies the action will play it to warn the combatants when someone unfriendly to the group is approaching.

An individual unfamiliar with the sport and its technique who got into a personal fight with a capoeira would undoubtedly long lament his lack of prudence, if he didn't suffer more disastrous consequences. For when

WALMYR MARANHÃO, a Brazilian journalist now residing in São Paulo, is a native of Recife and graduate of the law school there. Many of his articles on Brazilian folklore have appeared in AMÉRICAS.

applied in real combat, not in a sport contest, the blows are very dangerous, and often fatal. The verses that the adversaries interperse between blows are not always empty words:

Zum, zum, zum Caposira mata um! Zoom, zoom, zoom, The capoeira kills!

Meanwhile, the excesses committed by these groups of "quarrelsome Negroes and mulattoes" reached such extremes that the mere presence of one of the embattled factions at any solemn public event was enough to cause a disturbance. Confident of their impunity, they would as soon break up a military retreat as a church festival, a carnival parade, or a religious procession. This compelled the government to take drastic measures, as can be seen from the edict of October 31, 1821, "establishing corporal punishments and other measures of repression. The authorities' firm intention to put an end to these conflicts and disorders, by whatever means, once and for all, resulted in intensified police action against this veritable "public calamity." The result was that the capoeiristas, harassed by police persecution, progressively lost ground and were shoved out to the distant suburbs, where the atmosphere and environment were not propitious for their accustomed riots.

Capoeira thus declined to the point that it was practically extinguished in all Brazil. Today only a few traces survive, in Salvador, the capital of the state of Bahia, where, with a large Negro element in the population, the ancient African traditions still live. Although there are many devotees of the sport in Bahia now—there is even a school of capoeiristas directed by the famous fighter known as "Mestre Bimba"—it no longer poses dangers or threatens excesses; it is carried on purely as a sport.

You can still see authentic exhibitions of capoeira at popular celebrations in Bahia, such as the festivals of Nossa Senhora da Conceição da Praia (Our Lady of the Immaculate Conception of the Beach), St. Barbara, Our Lord of a Good Death, and others, and you can see them in all their choreographic beauty. The varied blows or points are impossible to describe in detail, so rapidly are they administered in an endless but constantly changing rain of hits. The odd part of it is that the fighters do not expend a lot of energy in making their points, despite the



Bow-like berimbaus indicate phases of game with special rhythms. Drawings by Carybé, Argentine artist living in Bahia

complex maneuvers they must go through. They smile as they fight, testing their adversary's strength and watching for the slightest sign of inattention or carelessness, which would leave an opening for the final, crushing blow. The "leg play" is bound to startle anyone who is seeing this sport for the first time, and it has a vital role in the contest. In Salvador the game is popularly known as "loafing," and it is carried on in the most friendly spirit. Blows to the kidneys, stomach, heart, ears, or any other sensitive part are strictly forbidden. This is not the case when a real fight between groups breaks out.

The method of scoring is agreed on by the contestants beforehand—a certain blow will be worth three points, another four, and so on, and game can be set at forty points or whatever. The record of blows and points scored is marked down in a kind of hieroglyphics that no outsider could ever decipher. How the contestants can read it I don't know, but at the end of a match both know just how they stand.

The game takes place in some churchyard or any spot selected by the contestants. The onlookers form a circle, with a typical band made up of these instruments: the berimbau (a long pole bent into an arc by a reed attached to the ends, with a hollow sounding box at one end), which the musician holds to his chest; the recoreco (a large bamboo shoot, with cross cuts on it, which

Left: contestants listen in silence while band plays to mark start of a match. Center: even while standing on his hands, player watches intently for opponent's weak spot. Right: a well-timed kick may fell opponent and win point









Capoeiristas now engage in their sport for fun, although it has been a lethal form of combat in past

is scraped with a piece of wood); the pandeiro (a small circle of wood with a pigskin stretched across it and tin coins around the rim); and finally, the chocalhos, a kind of tin cone, with a handle, and stones inside, that makes a very characteristic sound.

The band joins the circle and people sing verses about the contest. The fighters come into the arena and squat in front of the instruments. They remain in this position in absolute silence. Some believe what they are doing is praying that they be saved from bullets, ambushes, or knives. After the opening songs, the contestants rise, go to the center of the arena, and do a kind of handstand and flip to start things officially.

The berimbau plays an important role in the proceedings: it marks off the game, indicating the various phases with a special, specific rhythm for each. Thus, when it plays "the Great St. Benedict," the action is light and showy, when "Benguela" is played, there is in-fighting with knives. When "Santa Maria" sounds, the play is slow, and the contestants twine around each other like earthworms, close to the ground, falling gently, as if they were made of cotton. When "Little St. Benedict" sounds, the fight becomes virtually a samba.

The blows continue, and the legs take a dominant role,

ttto him on the one

Scorecard records capoeira contest, is unintelligible to all but those thoroughly familiar with the game

particularly in scoring certain special blows such as the rasteira, in which the fighter, swinging on to one hand, vaults to kick his opponent in the legs and upend him; or the rabo de arraia (stingray's tail), in which he kicks at his opponent's head from the same position; or the so-called "Banana girl." The hands are seldom involved, except for support, or occasional maneuvers like the so-called "balloons," in which one fighter tries to throw the other over his head. They have only a limited role in defense, too. Once in a while they may neutralize an opponent's sally with the "fingers in the eye" maneuver.

Throughout the fight, the contestant is allowed to touch the ground only with his feet or his hands. This is essential, and any violation results in automatic disqualification. As the bout progresses, the verses the people sing become pointed:

No jôgo da "capoeira" Quem ñao joga mais apanha!"

Quem ñao joga mais apanha!"

He who stays out of it is the real winner!

Amanha é dia santo,
Dia do Corpo de Deus.

Tomorrow is a holy day,
The day of Corpus Christi.

Quem tem roupa vai a missa, Quem não tem faz como eu. No tempo que eu tinha meu

dinheiro,
Companheiro me chamava
parente;
Quando meu dinheiro se
acabou,
Companheiro me chamou
valente.

Tomorrow is a holy day, The day of Corpus Christi. Those who have clothes will go to Mass, Those who don't will do as I.

In the game of capoeira

When I had money, My companion called me cousin; When my money was gone, My companion called me valiant.

Sometimes the verses sound a warning, as:

Camarada bota sentido Capoeira vai te bater!

Não brinca com capoeira, capoeira é bicho falso.

Comrade, show some sense.

The capoeira is going to beat you!

Don't fight with a capoeira

Don't fight with a capoeira

A capoeira is an animal you
can't trust.

The play is complex and includes many other special modes or maneuvers, such as the Angola capoeira, the most authentic; the "Benguela," "Great St. Benedict," and "Little St. Benedict" that we have mentioned; and the "Amazon," "Angolinha," and "Cavalry." For one unfamiliar with the technique, it is difficult if not impossible to distinguish all these variations.

There is another aspect of the capoeira game that is worth noting. It is not just agility, dexterity, perfect kicking, and a sense of timing that count. These are essential, but they are not enough. For capoeira requires, above all, utmost attention by each participant, whether on the attack or on the defense. One unexpected blow, one false advance, a negative withdrawal may account for the margin of victory. The ablest capoeiristas know their adversary's strength after the first contacts.

Unfortunately, this expressive and entertaining African game, which is a veritable folk ballet, is also feeling the effects of time and progress and is gradually dying out. Even in the tradition-filled city of Salvador, its most genuine nucleus, it is declining, and with it there goes a piece of the soul of the people, so expressive of its historic past.

Of Men and the Land

ARTURO CROCE

LOS DIABLOS DANZANTES, by Arturo Croce, Caracas, Ministerio de Educación, Dirección de Cultura y Bellas Artes, 1959. 379 p. No. 70 in the series Biblioteca Popular Venezolana.

Los Diablos Danzantes (The Dancing Devils) is not a book of folklore or customs, as some who have not read it imagine. The novel goes on to social and religious problems, and I have tried to develop the characters in a way that will make their psychological reactions and the social message stand out above the anecdotal aspects and the landscape.

First let me briefly review the action of the story. The setting is in the rural area in and around the town of Yare in Miranda state, Venezuela. The circumstantial motifs are the annual celebration of Corpus Christi and the folk festival that takes place that day in the streets of Yare. Men and women called promeseros come to these festivities from the cities and from the fields, to take part in a Christian-pagan ceremony, as devotees of the Blessed Sacrament.

On the eve of the festivities a man of unusual human quality, conscious of his reactions to those who work for him and for the neighboring landowners, begins to look back over aspects of his own life. Faced with the memory of what his father was and the dominating presence of what his wife is, he pins his hopes on his only daughter, Emilita, and on the possibilities within the grasp of the men and women who work in these surroundings.

This man, Julian Yarecua, whose character is apparently in contradiction to the world around him, has noble intentions. He is disturbed by the demands of his wife's ambition, which is creating in him, to a very minor degree, the same ambition. Under these conflicting circumstances, he mulls it all over again and again, and, as this struggle goes on, he finally asks himself if he can find it in his heart to assert himself.

As opposed to him there is Roque Tuyare, one of the oldest sharecroppers on Julián's land, who symbolizes stubborn insistence on justice. And, throughout the entire novel, he symbolizes resistance to the direct and indirect actions that the landowners' ambition has unleashed against his companions in misfortune.

Among the characters who play apparently secondary roles but who, in substance, represent the spirit of primitive passions, with nothing to mediate their instincts, is the unquestioningly obedient servant Lagartijo, who serves almost unconsciously as the agent in the development of the attitudes that the owner's wife Chela assumes. She herself is incapable of doing what, in her view, would get for her what she so eagerly seeks for her life in the

Another outstanding character, also part of the atmosphere within which the plot unfolds, is the town's civil head who, contrary to what Venezuelan civil leaders traditionally have done, wants to prove that there can be authority without infringement of justice.

In a similar sense, within the prevailing religious fanaticism, the parish priest stands for the kind Pastor, a true servant of the Church who leads his faithful toward the authentic, moralizing influence of militant Christianity.

Along with old Roque's tenacity, there is the attitude of Uchire, another sharecropper, who, rather like a political boss, helps to lead the workers' rebellion, until he has to withdraw in order to look for a different job. Another worker, Bruno, takes his place and with his Negroid wife Fina, who represents a type that is common in the region, carries on the struggle at old Roque's side, while events cause a voluntary or involuntary exodus from the land.

Along with Chela and Emilita, three relatives of Emi-



ARTURO CROCE, Director of Culture and Fine Arts of the Venezuelan Ministry of Education, has held several posts in the Ministry of Agriculture, including that of chief of the credit and cooperatives section. His ten published works include stories, poems, a novel, and a biography. He has written for many Venezuelan newspapers and magazines, and has edited several cultural peri-

odicals. Reviewing the book that author Croce here describes. Father Pedro P. Barnola, Rector of Andrés Bello University, remarked, "With the conflict thus stated, the author begins to solve it by a path that I consider very right from the social point of view. And what is more to be praised, he achieves this solution without killing the dramatic interest of the subject and without leaving the frame of purely novelistic action."



Masked figures are devil dancers in San Francisco de Yare

lita's godfather, Toño Dalmares, come to Julián's house on the pretext of taking part in the festivities. These women—Dilia, Elba Rosa, and Mariucha—fit right in with the celebration and with the intimate events in Julián Yarecua's home.

Meanwhile, on a secondary level, there is the tragic decision of another sharecropper, Hilario, and the romance between Julián's daughter Emilita and old Roque's son Anselmo. These episodes in themselves are not a vital part of the conflicts on which the novel is focused, but the characters involved later assume primary importance.

It is Anselmo who will come to oppose Lagartijo (the spirit of evil) and defeat him. But when he does so, he compromises Julián. And this incident marks the point when the landowner, in spite of his wife, gains understanding and returns to his own way and shows his strength through his good-heartedness.

The traditional ceremony of the Dancing Devils is presented in an unusual way, in the last chapters. This serves as a backdrop for the appearance of Lagartijo's corpse, and gives the workers he offended the opportunity to assert themselves as men loyal to their class when they protest that the worker who becomes a submissive slave is also a "poor devil."

As a member of the generation of '28, also called the generation of the magazine *Elite*, I began by writing poems, literary articles, and short stories. Over the years

I have concentrated on the short stories, which recently have been published as collections. Undoubtedly, however, most of our human problems are invaluable as themes for novels. In fact, I began by writing a short novel, which has yet to be published; then a novel set in the Venezuelan Andes, not published either; and later Los Diablos Danzantes.

My interest in writing this novel originated from my work in a government post. I had gotten a little away from my vocation and work as a writer and gone to the United States where I took courses in agricultural economics at the University of Maryland. On my return I began to work in the Ministry of Agriculture, and from there I went to the National Agrarian Institute, created in 1949. Among the jobs I held there was one as an Administrator of Lands. In the course of my travels in this job, I observed that the displacement of agricultural workers, most often carried out arbitrarily, was one of the most acute problems facing the nation. In order to keep my literary effort from becoming nothing but a socio-economic statement, ! had to select a setting that would provide the most varied resources possible. My choice was the picturesque town of Yare and its environs. I wanted, as far as possible, to use a colorful popular motif around which I could weave the episodes that would give substance to the novel.

I certainly could not have chosen a better spot, since the humble workers of that region have been exploited as those in any other part of the country have been, and, moreover, are people whose characters provided the best material I could hope for in proposing a just solution to a problem that I, as an author, intended to present to Venezuelan, American, and world readers.

Everywhere there is still a degree of apprehension over anything written for a mass audience, especially when it conveys a message about social problems. Painstakingly, as I focused on the motive that led me to write Los Diablos Danzantes, I tried to create literature suited to my purpose. In the first place, this has been the keynote of almost every narrative I have written, short story and novel alike. In the second, the problem under consideration demanded that in this work, above all, I avoid anything that might divert the reader from the true motive that prompted me to write it.

In many Latin American countries man's relation to the land continues to provoke the interest of those who, either directly or indirectly, are faced with the problem of dealing with those who exploit the rural workers, those who do not want to lose their prerogative of keeping the farm communities under an outdated feudal system. But when I attacked the subject I began to doubt whether it was necessary to cloud the issue with factual situations that lead to a revolutionary change, or whether it was better, in view of the politico-social system of the democratic nations, to emphasize understanding, coexistence, gestures of good will, rather than the abuses. I decided on the latter, because I believe that only by such means can there ever be a legitimate transformation of the rural scene and, consequently, of the very lives and education of the men who live and work there. Neither latifundios nor abandoned minifundios. Farm life in which the man who works the land shall own it. Simply

Of course, land properly farmed by the owner is not a latifundio, it is an agricultural enterprise. By latifundio I mean land that is held for the pleasure of owning it; the owner either exploits sharecroppers or leaves the land idle. The abandoned minifundio results from dividing land into uneconomically small plots, conucos, as we call them in Venezuela. Julián in Los Diablos Danzantes is a latifundista who tries to become an agricultural entrepreneur by turning his idle small plots into pasture for raising dairy cattle. At first he only antagonizes his workers, involuntarily, but when he shows his strength, which is his kindness, he understands that the men can be his friends and partners—not enemies who flee from the land he exploits. This is the tacit suggestion of the novel; it offers no explicit solution.

In cases like this there are, for me, only two avenues: either an agrarian reform that will unite small properties into economic units, or else the large agricultural enterprise, but one in which labor is well paid. A third solution is the most revolutionary: total expropriation, under direct state control. In democratic countries like ours, the latter represents violence, and this does not fit in with the principles of free ownership of the land. In democracies there can only be reforms. And reforms are brought about not only by law, but also by the broad cooperation of those who must lose a little to avoid losing everything.

Either individually or collectively, within the system of free choice, the triumph of justice.

The American novel should not be either a regional or a genre work. Nor should it be artificial when it presents human situations. By that I mean it should not be unbalanced by the desire to imitate or to be fashionable. If in each of our countries the writer engrosses himself in the situation about which he writes, gives literary life to flesh-and-blood characters, limits description, and penetrates the warmth of the people he uses as material for his works, I believe he could achieve, with relative success, the true purpose of his vocation. Form is a matter of good sense. In my opinion, novels are written to win readers, without making any concessions to the superfluous or vulgar criterion of anti-literary elements.

I believe that this novel, in part, does not as yet represent in my work what modern fiction technique demands by way of formal presentation—an aesthetic contribution that satisfies the desire for the renewal of universal literature. But this self-criticism does not mean that, in concept and in what each of the characters brings to it through his individual personality, I do not consider it an effective contribution that transcends landscape and anecdote.

Certainly there is in Los Diablos Danzantes a sort of collective formula that, as much in the individual as in the social, introduces a new element to the genre and to Venezuelan literature, which has been so descriptive till now. I would call this the human expression of the rural world, through the interpretation of characters that are aroused by their own anxieties and preoccupations. This shows that the intent of this novel is, if not to solve, then surely to present a social situation, but without debating the issues. The problem of the rural workers, their relation to the land, is a cause that is permanent and universal. The defenders of that cause have tried various means of solving it, either halfway or definitively. The theme is suggestive, and as material for a literary work it was necessary to treat it this way. It is intended to arouse an uneasiness in the reader, through each of the hopes and aims of the characters, without becoming programmatic. And it is in this way that I think I have dealt in depth with the characteristics of the people in this novel, even though a critic here and there mentioned the apparent superficiality of the style. But this is the only way, in my opinion, to write literature with a message. It should be accessible to all. It should not make too many intellectual demands, and at all costs the direct message of human problems should not be hidden by considerations of literary style or formal technique.

The writer who tries to suit all tastes has a hard job. Nonetheless, I believe that when intellectuals consider a work to have some merit and when average readers enjoy it from beginning to end, that work is successful in the way every writer hopes for.

To my way of thinking, this is what I have done with the novel Los Diablos Danzantes. It won the annual "Arístides Rojas" prize for a novel in 1960, and its sales have proved the average reader's interest.

Before MONTEVIDEO

As a background for some of the problems to be considered at the Montevideo conference, we reprint this report on the first two months of the new U.S. economic and social assistance program for Latin America. It appeared in Economic World, published by the Committee for International Economic Growth, Washington, D.C.

LATIN AMERICA'S PROBLEM

Population:

204 million—1960 263 million—1970

Per Capita Income:

\$280 per year—As low as \$55 in some areas

Illiteracy:

43 per cent average

Life Expectancy:

Average-46 years

Housing:

Estimated 80 per cent do not have adequate housing

THE PLAN

The Alliance-for-Progress (alianza para el progreso) was enunciated by President Kennedy on March 13, 1961. It is a ten-point program covering inter-American cooperation for mutual development consisting of the following ten points:

- A vast new 10-year plan to be formulated and carried out through the joint and cooperative efforts of all the American republics.
- Definite targets and priorities to be worked out at the ministerial level.
- The allocation of \$500,000,000 as the first step in the U.S. effort.
- Support for economic integration to provide larger markets and greater competitive opportunity.
- Stabilize commodity markets which tend to fluctuate violently and on which so many Latin American economies depend for their foreign currency needs.

- Step up the U.S. Food-for-Peace program to establish food reserves in areas of recurrent drought, provide a school lunch program and offer feed grains for rural development.
- Cooperate in new scientific projects in the fields of medicine, agriculture, physics, astronomy and desalinization of water, and help plan regional research laboratories. This point includes expansion of teacher-training programs.
- · Expand technical training programs.
- Cooperate in hemispheric defense and concentrate military units on working to help build economies (as our Corps of Engineers does) rather than defending national borders.
- Promote Latin American contributions to the enrichment of U.S. life and culture.

IMPLEMENTATION

Pressed for estimates by Congressional committees, government witnesses have talked in terms of \$250,000,000 annually or a total of 2.5 billion dollars for the next ten years.

But there has never been a clear definition of what proportion of the program this figure represents—congressional appropriations, Treasury financing, grants, or loans. And where do food-for-peace operations fit into it?

Comparison with the past is not possible. Administration officials will concede that U.S. assistance to Latin America is likely to increase in the decade ahead.

To run ahead of previous U.S. assistance, expenditures would have to top the previous five-year mark of \$1,416,000,000, which was composed of \$506,000,000 for grants, \$184,000,000 in special assistance, and \$726,000,000 in loans.

The absence, at this time, of a comprehensive plan to implement the alianza para el progreso is attributed to a number of factors. New concepts and methods are being applied to development assistance. Congressional action, requested in the administration's foreign aid message, is required before definitive plans can be drawn and activities coordinated. There has not been sufficient time for the Latin American republics to submit their development plans.

NEW CONCEPTS

Among new concepts, two are fundamental. They have delayed the start of detailed plans. First comes the inclusion of social development as part of development assistance. Its purpose is clear, but its implementation is subject to individual interpretation. Hence it remains a questionable quantity in terms of dollars.

The other is the prerequisite of country plans prepared by the recipient nations. While many Latin American republics have developed considerable basic data, this has not yet been coordinated into one comprehensive whole.

As to new methods, the use of [proceeds from the sale of surplus] U.S. foods provides a good example. They are being applied to pay part of the wages of workers engaged in economic development projects. Feed grains may be used indirectly to spur land reform. Whether these operations should be charged to development assistance, or agricultural surplus disposal, remains to be determined.

Finally, it will take Congress to clarify some of the functional overlapping among aid agencies. The Inter-American Development Bank, designated administrator for \$394,000.000 of the \$500.000,000 Fund for Social Progress, will make loans repayable in soft currencies. But so does the Development Loan Fund. Ica renders technical assistance, but so does the OAS.

DEFINITIVE ACTION

While many of these essential details remain to be worked out, there have been some developments that the technical experts can work on.

- · Congress has voted the administration the full \$500,000,000 requested to start implementation of the Act of Bogotá. It also approved \$100,000,-000 for Chilean earthquake relief,
- · Congress gave the Development Loan Fund a supplementary \$50,000,-000 for Latin America-\$100,000,000 short of DLF's total, world-wide request.
- · Sale, for local currencies, of a supplementary two billion dollars' worth of surplus agricultural commodities was authorized by Congress.

· Latin America's share of the administration's \$2,400,000,000 foreign aid appropriation request.

How these funds will ultimately be distributed among the twenty Latin American republics will largely depend upon the Latin Americans themselves. U.S. assistance, the President emphasized, will not be guided by need alone, but by the scope and depth of individual country plans.

The yardstick for U.S. assistance, therefore, will be the willingness and ability of the Latin Americans to help themselves: their readiness to institute social and economic reforms so that economic development will benefit the majority of the people.

COORDINATED APPROACH

These requirements contain some political danger. They might put the U.S. in a position of arbiter or judge, and expose us to charges of interference in the domestic affairs of others. To avoid it three international organizations have been asked to give coordinated development planning assistance. They are the Inter-American Development Bank, the Organization of American States, and the UN Economic Commission for Latin America. Their experts (rather than U.S.) will pass on submitted development plans. . . .

U.S. experts in assistance to Latin America point out that the new, expanded programs come at an important juncture. Political considerations aside, they will make it possible to capitalize on and build on the painstaking progress made during the last twenty years.

LATIN EFFORTS

A number of developments are indicative of that progress, which will go a long way to meet the new devel-

opment assistance requirements. The Brazil, Chile, Mexico, Paraguay, Peru, Central American republics have established a common market to abolish tariffs on products moved within that area. They have agreed on uniform customs duties for goods originating outside their area.

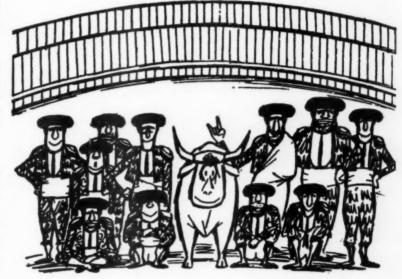
These nations also established a joint banking institution. It is the Central American Bank for Integration, with initial resources of \$26,000,000. Members of the bank, and the common market, are Guatemala, Nicaragua, Honduras, and El Salvador. The door has been left open for Costa Rica and Panama to join.

In South America, the Latin America Free Trade Association has become a reality. It is composed of Argentina.

and Uruguay.

On a national basis, many republics have taken steps that will facilitate their participation in the Alliance-for-Progress. Uruguay, for the first time, passed a direct income tax law, Colombia revised its tax system to make it fairer and provide incentives for savings and investments. Brazil's São Paulo state adopted tax laws to encourage better land use and provide for the sale of idle land to small farm-

Venezuela almost tripled her budget for education. Land reform laws are being pressed in Costa Rica, Uruguay, Nicaragua, Peru, and Colombia, Selfhelp housing projects, and the estab-





From Momento, Caracas, Venezuela

lishment of savings and loan institutions to finance them, have been started in Chile, Colombia, and Guatemala.

These are all steps in the right direction. What remains to be done is to weave them into a comprehensive whole-into country plans. By the time this is accomplished. Washington officials hope Congress will have acted to give cohesion and continuity to the U.S. share of the alianza para el progreso.

In the interim, efforts to harmonize U.S. and Latin American programs will be made at the forthcoming meeting of the Inter-American Economic and Social Council scheduled for Montevideo, Uruguay, July 15th.

FIRST COUNTRY PROGRAM

Bolivia drew the first project in the Administration's "Alliance For Progress" program.

The White House announced that President Kennedy offered, and Bolivia's President Victor Paz Estenssoro accepted, a \$13,300,000 initial devel-

opment package.

The U.S.-Bolivian partnership, subiect to the criteria for assistance established under the alianza, consists of a \$6,000,000 loan for Bolivia's oil industry: \$3,500,000 for her mining enterprises; \$2,000,000 for road construction, and grants of \$1,400,000 for foods, as well as \$500,000 for transportation of these agricultural commodities.

This project is in addition to a previously offered \$3,500,000 loan for tin-mining machinery.

Current free world pledges of assistance to Bolivia, including the U.S. one, total \$50,000,000.

SMALL INDUSTRIES COUNT TOO

Problems of small and medium-size industries in Colombia were discussed in this excerpt from Alvaro Ortiz Lozano's article "Questions of Economic and Social Development," which appeared in Industria Colombiana of Bogotá.

The industrialist or the small entrepreneur who is not part of one of the powerful groups who have concentrated their resources of capital, technical skills, organization, and access to the most substantial sources of credit and to growing markets, and who enjoy the willing and continuous protection of the state, is in need of timely and sufficient credit; technical assistance; a reasonable quota of imported equipment: efficient administrative, economic, and financial management; and the information services that would permit him to analyze the market and study the many important factors that influence the progress and future of his business.

The production of craftsmen and small and medium-sized industry almost equals the value of that of large industry in Colombia, and means jobs for around two hundred thousand workers. These enterprises are decentralized and thrive in large, medium. and small cities, and in forgotten villages. In many regions, they offer the rural population basic necessities, use a great deal of national raw materials. and are adapted to the provincial and territorial markets.

Socially, they represent a labor system and way of life that must be improved and defended in order to protect family unity; as an antidote for the abuses of the machine age and capitalism; as insurance against the proletarianization of numerous small employers; and as a corrective to the marked imbalance between social classes and between regions. Precisely for these reasons, the last two governors of Antioquia have . . . proposed a series of measures to restore and foster in those municipalities threatened with financial death and spiritual anemia. the creativity of the craftsman and small businessman, who are not resigned to working for a fixed wage or becoming a dangerous army of unemployed.

In the most industrialized countries, whose statistics, achievements, and mechanical and urban marvels filled Sombart's classic work on capitalism, a movement is in progress toward industrial and urban decentralization and deconcentration for the benefit of human beings: for the security of the country against atomic attack; for geographic balance; and for justice. And the craftsmen of Italy, Spain, France, and other European nations. who have not lost their medieval emotion and their Renaissance splendor,

show their ability to survive and to work for perfection, putting modern techniques of work, organization, exploration, and capture of markets at the service of their artistic vigor.

The Colombian craftsmen and small businessmen are faced with a low rate of productivity: the burden of social changes: the high cost of equipment, raw materials, and transportation; ignorance of or inattention to advanced techniques: little or no standardization of their work; and the individualism that keeps them small and impoverished.

In order to reach their objectives of obtaining technical assistance, an adequate credit service, . . . suitable education for their workers, administrative training for owners and managers, security and ample remuneration from their markets, the craftsmen and small medium-scale businessmen must build and strengthen their movement and their trade union organization and present their program of objectives in one systematic, sensible, and energetic campaign so that the government, the more powerful trade unions, and public opinion will understand their problems and offer decisive and vigorous collaboration in solving them. The future of the craftsman and of home industry is irrevocably linked to national peace, economic and social justice, and the welfare of thousands and thousands of Colombians who, faithful to their best traditions, still believe in the dignity and fruitfulness of work....

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Inside back cover Western Ways Features



DIARY OF HUNGER

This is written to thank you for the March issue of AMÉRICAS. The article "Diary of Hunger" was most revealing. It is most interesting and encouraging to know there is a woman with the patience and determination of Carolina Maria de Jesus. If you have her address I will appreciate it if you will write her expressing my congratulations. . .

Can you furnish me the name of the publisher of the English edition of Quarto de Despeio? . . .

> J. Hugh Campbell Dallas, Texas

We have received numerous inquiries about the English edition of Quarto de Despejo. Maria de Lourdes Teixeira, the author of the article in AMÉRICAS, informs us that an English translation of the book will soon be published by Souvenir Press, Ltd., 34-36 Beech Street, London EC 1. Negotiations have not yet been completed for the United States edition; we shall give our readers this information as soon as it is available.

NEW WORLD DICTIONARY

I was very interested in the article, "Wanted: A New World Spanish Dictionary," by Adolfo Berro García in the January issue. . . . I believe that there is a definite necessity for a world Spanish dictionary. While traveling in Europe three years ago, I bought a small Spanish dictionary. Last year I used it in my third year Spanish course on Spanish-American short stories, I became confused, since my dictionary, the glossary of my textbook, and the school library's lexicon did not agree on the meaning of words. . . .

I would appreciate a very complete Spanish dictionary which could be used by high school and college students studying literature and composition. Those students majoring in Spanish certainly need a complete lexicon to develop a vocabulary based upon the European and American influences of

the language.

I would also like to see a change in our English to Spanish and Spanish to English dictionaries, mainly the inclusion of derivation. The Spanish of Spain has important regional contributions of the language which should be noted by a system of citing derivation. The Spanish of the Americas also contains words of Indian origin and regional tendencies

Susan Leicht Winona, Minnesota

In the April 1961 issue of Construcción, which is published monthly in Spanish by McGraw-Hill, we made this editorial com-

"Construcción, by right of its forty-two years dedicated to providing information in Spanish to engineers, architects, owners, builders, and others of similar interests, strongly supports the project of Mr. Berro García proposed by the Uruguayan Academy of Letters. During this time, the diversity of opinion about the use and acceptability of terms, and the proper use of neologisms, sometimes forces us into a position that causes difficulties for our readers and contributors. . . .

"The principal reason the Latin Americans need to publish and adopt their own dictionary at once is the inadequacy and inefficiency of the Madrid dictionary for answering the questions of the Spanish-speaking people of the Americas. . . .

Luis Antuña Technical Editor Construcción New York, New York

Yes, a common usage dictionary of Spanish should be a great help. There are words in the "do-it-yourself" books one cannot find fuller translation for in my Cassell's dictionary. And, in one of my Argentine friends' letters, some words must be Guarani. Here in Colorado our language is colored by conquistador place names, Ute Indian place names and expressions. . . . Now I shall follow with interest this proposition. And enjoy AMÉRICAS meanwhile.

> Mary B. Plaisted Grand Junction, Colorado

FOR YOUNG AUTHORS

I am a sixteen-year-old student interested in better international relations. I edit a publication called New World Symphony to which about thirty boys and girls from ten nations contribute original articles and exchange ideas on a variety of topics. The other contributors and I have formed a sort of "club" dedicated to better international friendship and understanding, and each member personally corresponds with at least one other member.

I want to expand greatly the membership of our club, for its success rests on the dedication and initiative of its members. If you are between the ages of about fifteen and twenty and are interested in joining our club and writing material for our publication, I shall be happy to hear from you about this matter, in English, Spanish, German, or Russian.

Peace in the world of tomorrow depends a great deal on the youth of today!

> Bill Carter 1805 Bird Joplin, Missouri

FRIEND IN CANADA

I have been a constant subscriber to your magazine for more than four years and have enjoyed immensely your articles and supplementary pamphlets and reproductions of Latin American works of art.

At the moment I am employed as a lawyer for the municipal government of this city, but would like very much to live permanently in a South American country. I taught English in Spain in 1954 and speak fluent Spanish as well as Italian and French, During the summers, while studying law, I was a biographer with the recently published Encyclopedia Canadiana and I have also done some creative writing. I am twentyeight years old. . . .

> George J. Young 76 Gwynne Avenue Ottawa, Ontario Canada

BOOKS FOR CHILDREN

We are starting a new children's book department at Atheneum. We are hoping to do ome unusual and distinctive books. I find that we, and most publishers, receive many books about countries in Europe, the Far East, and the Near East. We also receive children's books from Europe for publication in this country. We seem to receive very few manuscripts about South and Central America, however, and we receive no books published in those countries for children for possible republication here.

It seems to me that there must be such material available. I am sure that there must be fine writers for children in South and Central America and there may be people in this country who can write good books about our American neighbors. . . .

> Jean Karl Editor of Children's Books Atheneum Publishers 162 East 38 Street New York 16, New York

BRAZILIAN ARCHITECT

I recently re-read with increased interest the article entitled, "Space With Meaning" by Flora L. Phelps in the December 1960 issue of AMÉRICAS.

I would like to know more about the architect Sérgio Bernardes, and would appreciate it if you could give me his address so that I might contact him.

Jean S. Saltzman Forest Park, Illinois

We cannot give personal addresses without authorization, but will be very glad to forward letters sent in care of this office.

PAN AMERICAN BIRTHDAY

I am an eighteen-year-old Argentine who was born on April 14, Pan American Day. I am a student, devoted to international friendship, and an assiduous reader of AMÉRICAS.... As a special favor I would like to ask your thousands of readers to write me. . . . If I receive hundreds of letters, I promise to answer them all. I would like to have friends all over the continent, of whatever age or sex, to exchange photographs, magazines, newspapers, books, etc., and ideas about our countries. Since I had the honor of being born on this day which is so im-

portant for those who live in America and for the world in general because of what it represents, I would like to know our continent thoroughly, as is possible only in this way, an appeal to all of you. Please write me! I assure you I will not defraud you! I can correspond in Spanish and French.

Norberto Héctor Patrone Granaderos 585 Ciudadela F.C.N.D.F.S. Buenos Aires, Argentina

INTER-AMERICAN SCHOLARSHIPS

The Cordell Hull Foundation for Inter-American education has recently established two new programs, and has decided that the president of the selection committee in the United States, Reverend W. Patrick Donnelly, president of the University of Loyola in New Orleans, together with other members of the committee and the undersigned, should visit the Latin American countries to discuss these programs with the local committees and to interview the candidates for the new scholarships.

The two new programs are an exchange of teachers of English and Spanish in secondary schools, and a fund for supplementary loans for Latin American male students who need them to finish their studies in the United States, loans that must be repaid when they have become professionally productive.

For more information on these and our other scholarship programs, please inquire from the Cordell Hull Foundation Committee in your country.

Mario Bermúdez Executive Vice President International House New Orleans, Louisiana

THIS IS OUR AIM

My congratulations for the interesting topics published in AMÉRICAS. This helps to spread a better knowledge of the literature, technical and agricultural advances, and the progress achieved by the various American countries, as well as showing the natural beauties of the sister nations in photographs.

> Emma Malatto San Francisco de Limache, Lima

THEY ALSO FLY

We have just seen the excellent article entitled, "A Condor's Eye-View" which appears in the March 1961 issue of AMÉRICAS. We are very pleased to see that this information is being given to the other Latin American countries and we think you have done a good job in reporting the work which is being done in Chile.

We would like to call your attention to one rather substantial oversight that affects our company as well as one other. For your information, the aerial photography, both high and low altitude, is being done as a part of a joint venture program between four companies, namely Hunting Survey Corporation, Ltd., Fairchild Aerial Surveys, Geotechnics and Resources, Inc., and Aero Service Corpo-

ration. While it is true that the planes now in Chile are operated by Fairchild Aerial Surveys and Hunting Surveys, nevertheless they are operating there as a part of our joint venture operation.

> A. O. Quinn Aero Service Corporation Philadelphia, Pennsylvania

FROM AFRICA

I am seventeen years old, a student, and I have always been very interested in corresponding with people of foreign countries in English.

I have widespread interests including stamps and movies, and would like very much to write to someone in America. Perhaps if you publish my name in AMÉRICAS it would provide me with a means for meeting some-

> Rowland U. Aileme 51. Berkley Street Lagos, Nigeria

MAIL BAG

The following correspondents seek pen pals throughout the Hemisphere. Readers requesting this service must apply individually, print their names and addresses, and be able to write in at least two of the oas languages (English, Spanish, Portuguese, and French), shown below by initials; students should say whether they are of highschool (H) or college (C) level. Stamp collectors are indicated by an asterisk,

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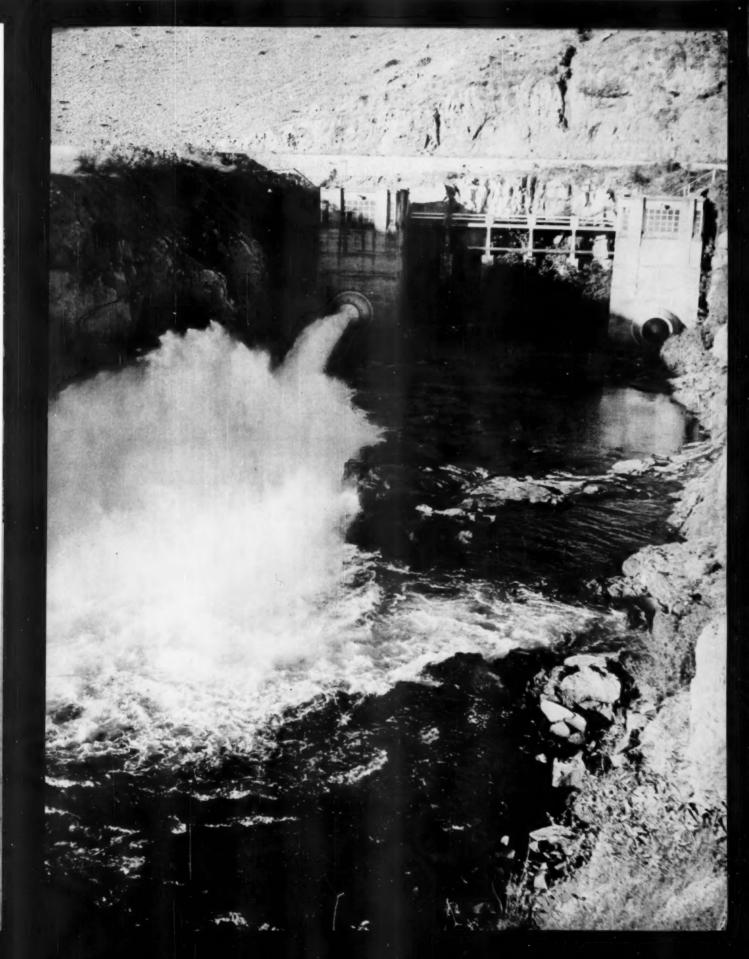
The Organization of American States unites the twenty-one republics of the Western Hemisphere for the common purpose of maintaining peare, freedom, security, and welfare of all Americans. The member states are:
Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, the Dominican Republic. Ecuador, El Salvador,
Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, the United States, Uruguay, and

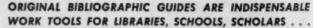
Venezuela.

The OAS had its inception in 1890 during the First International Conference of American States, which met in Washington, Today, it operates through a large number of different agencies and institutions throughout the Hemisphere, all contributing to the common objective of preserving the peace and security of the member states and promoting, by cooperative action, their economic, social, and cultural development.

The Pan American Union, central permanent organ and General Secretariat of the OAS, has its headquarters in Washington, D.C. Called "The House of the Americas," its main building of white marble, with its tropical patio and Astec Garden, in visited each year by thousands of Americans from all parts of the Western Hemisphere.

Pan American Day is celebrated annually throughout the American on April 14th.





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